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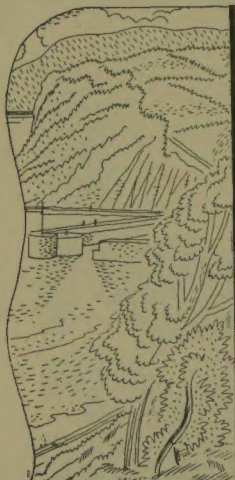
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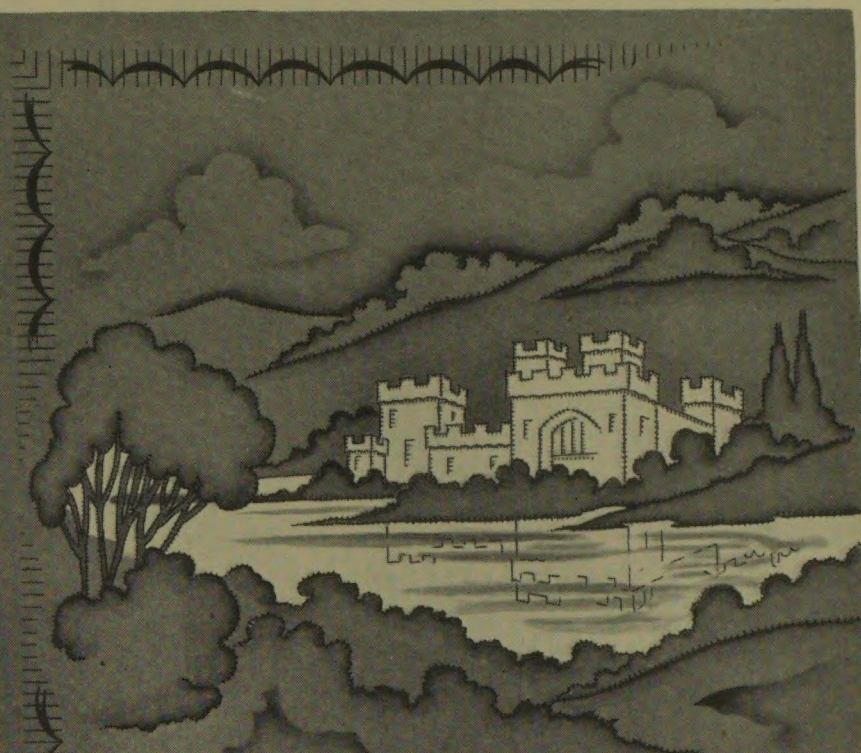
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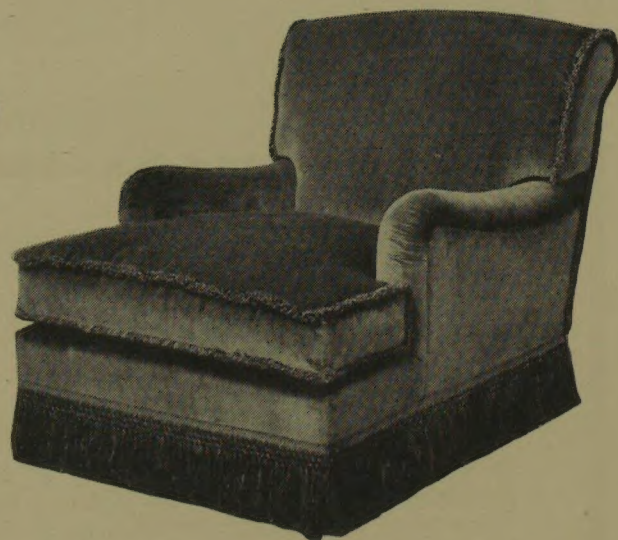
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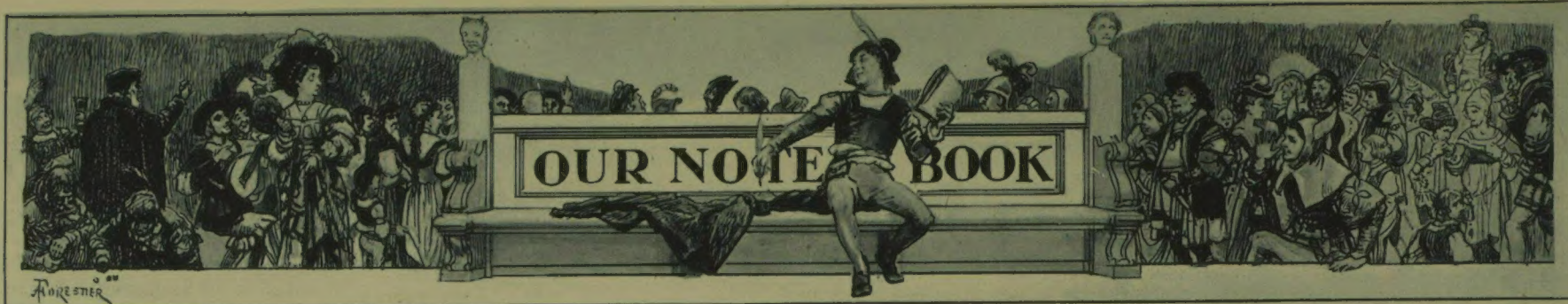
SATURDAY, SEPTEMBER 28, 1935.



THE ARRESTING UNIFORM OF AN ABYSSINIAN MINISTER OF WAR: RAS MULUGETA, HOLDER OF THAT OFFICE UNDER H.I.M. HAILE SELASSIE I., IN THE UNIFORM OF AN ABYSSINIAN FIELD-MARSHAL.

Our photograph shows the principal organiser, under Haile Selassie I., of Abyssinia's defences. The War Minister, Ras Mulugeta, appears in parade attire that would make Solomon and his proverbial glory pale; and strikes the eye of those accustomed to European military styles as bizarre indeed. The Abyssinian Field-Marshal's full-dress uniform gives evidence of all the African's love of splendour, modified in certain respects by reminiscences of European uniforms. None the

less, Ras Mulugeta, like other Abyssinian military leaders, would doubtless defend his native mountains with a fierce spirit. How effective the warlike qualities of his countrymen, and their unquestionable hardiness and cunning, would prove against modern weapons and trained troops is one of the great debatable questions of the moment. Yet one factor would always be in their favour; the country, however difficult, is the country they know.



By G. K. CHESTERTON.

I REMEMBER that Mr. Desmond McCarthy, about the beginning of the war, wrote something to the effect that an interest in Ibsen might return with the return of peace. He argued that in time of national peril and patriotic duty, we necessarily exaggerate the truth that man is a political animal. It is unlucky that the word "being" is translated as "animal." It is more unlucky that the word "animal" is not translated as meaning a thing with a soul. But, anyhow, rats and wolves are not really political animals merely because they are gregarious animals. An ant is not really a citizen: for he is never tempted to be a rebel. Ants have no antics. But, touching man, who is all antics, Mr. McCarthy meant that it was more possible in peace to treat him as an individual specimen; as a separate animal, or even a solitary animal; not as something corporative or communal like wolves or rats or rooks; but something as mysterious as the elephant, or as lonely as the lion. I am not quite certain that Ibsen has

a god. We are already dealing with something totally different, by that stage of nineteenth-century thought, or thoughtlessness, with its only too popular science and its only too practical, not to say profitable, politics. We are really dealing with a creedless crowd and not a crowd misled by a creed, even a really misleading one. It is not so much a question of criticising marriage as of criticising people who have left off believing in marriage; it is not so much a revolt against the fixity of an ethical system, or any recognised philosophy; but rather what Mr. T. S. Eliot has truly referred to as describing how very disgusting a world without philosophy can be. It is a "compact liberal majority," and not any antiquated reactionary minority, that is the enemy in "The Enemy of the People."

However these things may be, it is certain that Ibsen did more than once flame out, in a more or less personal manner, against mere laxity pretending to

A little rash in promise-making
And when the bill comes round to pay
A little fine in promise-breaking.

That is one of the truest things ever written about the modern mood of politicians and patriotic demagogues; and it is not exactly an accusation of being too fanatically devoted to high ideals.

I wonder whether that verse has been quoted much on the Continent about various pacts and treaties, both for war and peace. We have certainly heard much in this country of the sort of promise-making the poet called rash; even when it was devoted to the excellent object of peace. Some time ago, a clergyman invited millions of people to swear to him on postcards that they would never, under any conceivable circumstances whatever, strike a blow to save anybody from anybody. To my mediæval or logical mind, this seems to mean that if a sadistic Sultan happened to have a huge fleet, and told us to hand over all our



AT A MEETING OF THE LEAGUE COMMITTEE OF FIVE, WHOSE REPORT ON THE ITALO-ABYSSINIAN CRISIS WAS RECENTLY COMMUNICATED TO BOTH PARTIES IN THE DISPUTE: (FROM RIGHT TO LEFT) COLONEL BECK (POLAND), MR. EDEN (GREAT BRITAIN), M. AVENOL (SECRETARY-GENERAL, LEAGUE OF NATIONS), SEÑOR MADARIAGA (SPAIN—THE CHAIRMAN OF THE COMMITTEE), M. LAVAL (FRANCE), AND (EXTREME LEFT) BEY TEWFIK ARAS (TURKEY).

On September 6 the Italian delegation at Geneva withdrew objection to the appointment of a Committee of Conciliation, and the League Council appointed the five members who are shown above accompanied by the Secretary-General of the League. The terms of reference were that the Committee should inquire into "all aspects of the relations between Italy and Ethiopia, with a view to finding a peaceful settlement." On September 18 the Committee's report, containing suggestions

for a peaceful settlement, was communicated by the Chairman, Señor de Madariaga, both to the Italian and the Abyssinian delegates. Then followed a period of waiting for the respective replies. The full text of the report was not then issued, but it was stated unofficially in the Press that, in protocols attached to it, the British and French Governments offered to make sacrifices of territory on the Somali coast to Abyssinia, and to recognise Italy's special interests in the development of Abyssinia.

risen from the dead with quite so arresting a resurrection as suggested; and, in a reasonable and relative degree, we may be allowed to doubt whether some of those pre-war prophets of progress were quite so prophetic, or even so progressive, as some of their disciples then believed. But it might well be true that the war came between us and a fair estimate of Ibsen's real genius; for it was no time for problems like his. The younger generation was then knocking at the door in a new and very unexpected fashion; thundering upon the gates of glory and the grave. Those more interested in individual psychology might well expect the return of Ibsen after the war; though they did not, perhaps, always prepare themselves for his returning as a rather different individual.

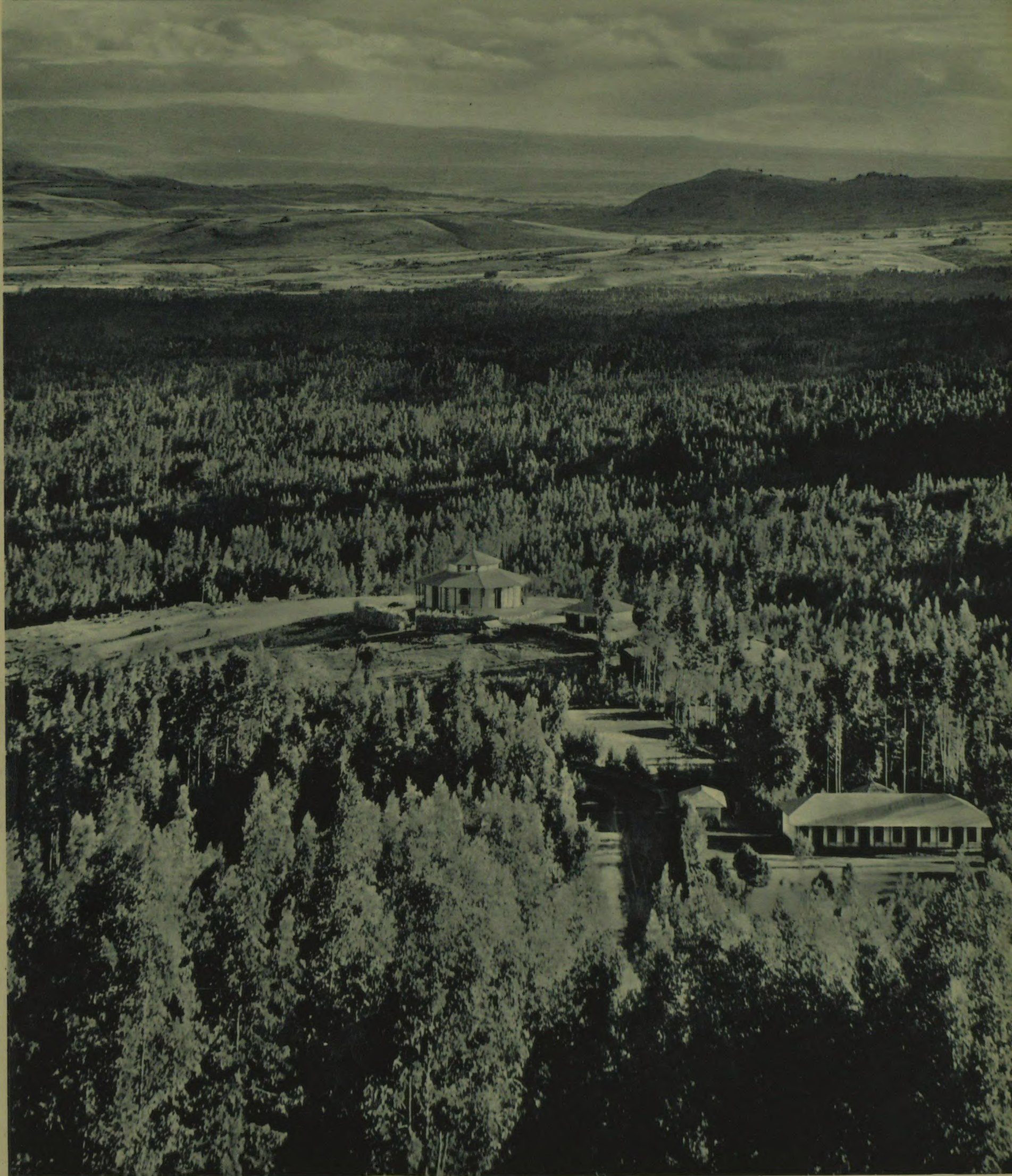
For I am far from certain that either his foes or friends were really right about Ibsen. Certainly his foes started the debate on the wrong lines, by representing him as a mere atheist and anarchist attacking all spiritual standards and sacred ideals. But his friends followed up the idea with enthusiasm; and Mr. Bernard Shaw's early book on the subject practically turned the whole quarrel of that day into a duel between Ibsenism and Idealism. This seemed almost to imply the criticism that the common commercial capitalist society of the nineteenth century was too much dominated by Ideals. I never noticed it myself. And I have grave doubts about whether that was what Ibsen really noticed. What seems to be the matter with the rather dull and sometimes diseased bourgeoisie which his dramas criticised, is not that they are a crowd of crusaders dying mad in the desert for a vision; or a rigid order of priests or vestal virgins wasting their lives in the service of

be liberty; and was rather with the saints and martyrs than with "the religion of all sensible men"; which generally means irreligion. His saints were rather of a savage sort, as was not unnatural in his particular position; but they said several very true things about the essential cowardice that is covered by comfortable licence; and the sort of scatter-brained scepticism, which acts at random lest it should act by rule. And he never said a truer thing, of this type, than that which he puts into the mouth of the mystic and fanatic Brand. I mean, his well-known phrase upon the fickleness of politics. He made a point of the incalculable and ignominious national policy which is produced by living morally from hand to mouth. So far from renouncing Ideals, he seems to say that, if a nation would choose an ideal and stick to it, it would be much stronger than by indulging in a different mood every month. So far from The Quintessence of Ibsenism amounting merely to Opportunism, he implies that the snobs he scorns are all opportunists already; and much too opportunist to grasp an opportunity firmly. Everyone will remember the passage I mean; and many the political and historical occasion of it. When the Prussian, in his peaceful international way, started to steal two provinces from Denmark, to which he had no more claim than to Norfolk and Suffolk, the Norwegian politicians, amid some glow of popular enthusiasm, pledged themselves to go to war in defence of the Danes. When the mood changed, and they had probably pledged themselves to something else, they abandoned Denmark to dismemberment. And Ibsen, amid a withering description of the weakness and self-indulgence and luxurious timidity of the modern man, inserted his famous allusion to his country's failure in this affair.

children to be tortured, we must immediately comply. Of course, the clergyman was not thinking of any case like this. He was not thinking of any case that could really test the terms of his own statement. He was not, indeed, thinking at all. And I do him the justice to believe that, if such a test as I suggest did occur, he would be every bit as rash in promise-breaking as he had been in making promises. But it is not a dignified demeanour on the part of the human intellect, as it might say in "The Wallet of Kai Lung." The people who do these things are not too idealistic; they only take far too little trouble to understand their own ideal or their own idea. Hence there sweeps over the country wave after wave of weak-minded and washy sentimentalism. I am not deciding here upon the truth or falsehood of any particular policy. I only propose the innovation that such persons, whatever they say, should occasionally think what they are saying.

I need not go into the particular cases. We have the curious paradox that the sort of Socialists who have generally been Pacifists are very near to urging us to risk a world-war against Fascism. I do not particularly agree with them; but still less do I agree with those who most severely criticise them; the people whose policy seems to consist of telling all foreigners that we would not touch them with a barge-pole, and accompanying the friendly sentiment with an announcement in a loud voice that we will never fight anybody, even if he hits us with a club. Ibsen was not so silly as to bid us live from hand to mouth; least of all to open our mouth with nothing in our hand. To-day, he would prefer the fanatical face of Brand to the myriad masks of Peer Gynt.

ADDIS ABABA'S EUCALYPTUS BOWER: TREES WHICH MENELIK IMPORTED.



PLANTATIONS OF BLUE GUM TREES THAT REPLACED A CEDAR FOREST AROUND ADDIS ABABA ("THE NEW FLOWER"), WHEN IT BECAME THE CAPITAL OF ABYSSINIA: PART OF ITS EUCALYPTUS FOREST.

The Abyssinian capital is embowered in a forest of eucalyptus trees, which, though not indigenous, are said to be the only variety found in the neighbourhood. How this came about is described by Mr. James E. Baum, of the Field Museum (Chicago) Abyssinian Expedition, in his interesting book, "Savage Abyssinia." He recalls that in 1897 Menelik encamped with his army on the Entoto Hills, then covered with a magnificent forest of cedars, and was so impressed with the place that he vowed to return and build a new capital there if he were successful against the Italian invaders. He kept his vow, and a town of "mud-plastered, grass-roofed tukuls" arose amid the cedars. "He called it [we read] Addis Ababa—the New Flower. As usually happens in Abyssinia, the forest rapidly became a barren waste

of stumps—an unsightly spectacle of scarred hillsides and denuded ravines. But Menelik, unlike his predecessors, did not move when firewood and building material became scarce. He had imagination, for he was no ordinary man. Eucalyptus trees, the Blue Gum of Australia, were imported and planted by the thousand, and the undisciplined warriors were forbidden to cut them down. And to-day, as the traveller approaches the capital over the wide plains, tawny and yellow with dry grass, he sees in the distance what appears to be a vast forest of noble trees, dark and sombre against the light background of the Entoto Hills." Eucalyptus trees thrive in Abyssinia, some increasing 12 ft. in height in a single year. So the hills soon regained their beauty, and Addis Ababa was once more embowered in foliage.

AN UNUSUAL VIEW OF ABYSSINIA'S WITH TYPICAL UNITS OF THE

THE PAINTING OF THE EMPEROR WATCHING AIRCRAFT REPRODUCED

(LEFT) AN ABYSSINIAN
ARMY AEROPLANE (OF
THE POEZ TYPE) BEING
LOADED WITH LIGHT
MACHINE-GUNS AND
AMMUNITION!
PREPARATIONS FOR A
FLIGHT TO GONDAR.



Aerodrome

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Railway Line
to Djibuti

SCALE

YARDS

(RIGHT) "HIS MAJESTY
THE EMPEROR HAILE
SELASSIE SEES AN AERO-
PLANE FOR THE FIRST
TIME": A QUIANT REPRE-
SENTATION OF AIRCRAFT
IN FLIGHT IN A PAINTING
BY AN ABYSSINIAN ARTIST.



THE CAPITAL OF ABYSSINIA FROM THE AIR: A COMPOSITE AERIAL PHOTOGRAPH OF ADDIS ABABA,
AND THE RACE-COURSE, WHICH WAS USED

Addis Ababa has been much illustrated of late, but here we show the city in an unfamiliar aspect, as mapped photographically from the air. Some of the principal landmarks are indicated, such as the Emperor's Palace, the new aerodrome, the race-course, and the British Legation. A few weeks ago, we may recall, there arrived from India at the British Legation 129 officers and men of the 5/14th Punjab Regiment. They had been sent from Poona to reinforce the existing guard of 50 Sudanese soldiers. The Abyssinian painting

reproduced above is noteworthy both as evidence of the Emperor's personal interest in aviation, and as an example of native art, quaintly primitive in style, especially in the representation of aeroplanes in flight. The Emperor is shown seated beneath the red parasol of state, surrounded by his Ministers and protected by the Imperial bodyguard. In Mr. Ladias Farago's recent book, "Abyssinia on the Eve" (reviewed in our issue of September 7), we read: "I shall always remember my visit to the primitive military aerodrome

CAPITAL: ADDIS ABABA MAPPED BY AERIAL PHOTOGRAPHY; ABYSSINIAN AIR FORCE; AND AIRCRAFT AS REPRESENTED IN NATIVE ART.

BY COURTESY OF MR. GEOFFREY HARNWORTH AND PUBLISHED BY ARRANGEMENT WITH "APOLLO."

Church



Arch



Imperial Palace



Race Course

British
Legation

(LEFT) A UNIT
OF THE SMALL
ABYSSINIAN AIR
FORCE, ESTAB-
LISHED BY THE
EMPEROR HAILE
SELASSIE: AN
AEROPLANE WITH
ITS PILOT AND
MACHINE-GUNNER
IN POSITION.

SHOWING THE AERODROME (EXTREME LEFT), THE EMPEROR'S PALACE, THE BRITISH LEGATION,
TEMPORARILY FOR AVIATION PURPOSES.

because I found among the few pilots the same spirit of self-sacrifice as among the Imperial Guards. . . . Aeroplanes were unknown in Abyssinia before Haile Selassie I. came to the throne. The new Emperor, who is an enthusiastic technician and mechanic, had a predilection for aeroplanes, and bought a collection of old and new machines. To-day he has in service four old Poez machines, a new three-engined Fokker, an old Farman, a three-engined Junker, a small English Moth, and an Italian Breda instructional

machine. The race-course was formerly used for the flying ground, but the Legations, who were forced to give up their weekly polo match, won in the end, and the Emperor chose a piece of ground outside the town for the aerodrome. . . . At the time of our visit there were two hangars for the whole Abyssinian Air Force. . . . Practice flights were taking place, and it was an exciting experience to watch these foolhardy Abyssinians in their ancient machines. . . . Haile Selassie does not often travel by air."

THE POLITICAL SITUATION IN NORTH-EAST AFRICA:

DRAWN BY OUR SPECIAL



ABYSSINIA AND THE LANDS AROUND IT: A SKETCH MAP OF NORTH-EAST AFRICA, SHOWING IN DISTINCTIVE SHADING—(INSET) THE BARBED WIRE FENCE ERECTED

In this contour map is clearly shown the neighbourhood of the seat of trouble in north-east Africa. The varying tones of the map indicate the colonial possessions of the different Powers. Egypt and the Anglo-Egyptian Sudan are seen lying between the Italian colony of Libya to the west and Ethiopia and Abyssinia to the east. The Nile—head of Egypt and the Sudan, the River Nile, is seen bisecting this territory, with the Blue Nile rising in Lake Tana. Most of Abyssinia is a country of great

mountains, gorges, and plateaux; while Egypt and the Sudan are for the most part flat, with long stretches of desert. Libya, too, is a vast land of barren, waterless country. Further southward, in the north of French Equatorial Africa, we find similar conditions, but towards the Congo and Niger country we reach a land of equatorial forest. Italian Somaliland, to the south-east of Abyssinia, is again flat, with barren plains which are converted into almost impassable soft ground in the

ABYSSINIA AND THE EUROPEAN INTERESTS SURROUNDING IT.

ARTIST, G. H. DAVIS.



THE NATURE OF THE COUNTRY AND HAVING THE VARIOUS EUROPEAN POSSESSIONS MARKED BY THE ITALIANS ALONG THE LIBYAN FRONTIER FROM THE SEA TO JARABUB.

rainy season. Inset in the map, we print a photograph of the barbed wire fence erected by the Italians along the Libyan frontier from the sea to Jarabub—a distance of about 110 miles. It is described as a triple fence with entanglements, nearly six feet in height and width, staked every few yards and doubly pegged down on each side. All the stakes are set in concrete. The fence is constantly patrolled and is designed to prevent the passage of Arabs into Egypt. South of Jarabub are

shifting seas of sand-dunes, which present an almost equally impassable barrier. Italy is said to be anxious about the attitude which local tribes in Cyrenaica may adopt if war breaks out with Abyssinia, and has therefore, according to the "Daily Telegraph," been steadily withdrawing local native troops from the Egyptian border of Libya and replacing them with Somalis who have no racial links with the inhabitants. The number of troops in Libya has been increased.



THE WORLD OF SCIENCE.



QUESTIONS OF EVOLUTION RAISED BY THE SPLENDOURS OF HUMMING-BIRDS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

TO my great disappointment, I was unable to attend the meeting of the British Association which has just been held at Norwich. And this disappointment has been increased by the brief abstracts reported in my newspaper of the papers which were read in the zoological and geological sections. They show me how much I have missed. One of these, by Professor Balfour Browne, concerned problems of evolution in which, just now, I am deeply interested.

He apparently dealt at some length with the "Species Problem," as illustrated by two groups of water-beetles; contending that "Natural Selection" plays a much smaller part in the origin of species than has been claimed for it. I would go further, and say that it has played no part at all. Another of his contentions was that the type of habitat of a particular species of beetle—or any other type of animal—is determined not so much by environmental forces as by the "choice" of the insect, as is shown by the fact that species normally restricted to one habitat will thrive in quite other surroundings, and those restricted to one area of the country will thrive in localities far outside their normal range. I have been insisting, on this page, on this matter of "environment" time and again. That animals are

incidentally, in thus hunting, humming-birds play no small part in the fertilisation of the flowers they visit. Our "humming-bird hawk-moth," it may be remembered, drinks nectar from the flowers on suspended wings, precisely after the manner of the humming-bird, from which it takes its name.

But there is another matter of interest about this strange manner of feeding among the humming-birds. And this concerns its tongue, which has

Let me return now to the mode of living which has profoundly affected the form of the beak of the humming-birds. In the swifts, as with the swallow tribe, it is exceedingly short, while the gape is extremely wide; so as to furnish a wide mouth for the capture of small, moving flies in mid-air. The beak of the humming-birds is always long and pointed, to form a delicate pair of forceps for picking flies at rest from the tubular corollas of flowers, or the under-sides of

leaves, or crevices in the bark of trees. In *Docimastes* it has attained to its greatest length, being, indeed, longer than all the rest of the bird's body. This long beak enables the bird to seize the insects gathered in the long tubes of the scarlet trumpet-flower (*Brugmansia sanguinea*), which are out of the reach of any other member of the species. But there are some humming-birds wherein the beak is upturned, like that of an avocet; others in which it is curved downwards, almost in a semi-circle. In each case we have an adjustment to the mode of feeding.

That this astonishing range of form and colour has nothing to do with the "effect of the environment" can scarcely be questioned. The swifts range over the whole world, and the number of known species is but a mere fraction of the number presented by the humming-birds. These range from Alaska to Tierra del Fuego. Two species of *Oreotrochilus* brave the storms of the volcanic regions of the Andes and Ecuador, up to a height of 16,000 ft. From the Bahamas to Trinidad, each island has its own species. But whether we study species from the Alpine, sub-Alpine, or lowlands, or the great forest-clad delta of the Amazon, we find gorgeousness of plumage. The few of dull hue, like *Patagona gigas*, are species which have lagged behind. Why this should be, and why all the rest should have evolved such splendour, the wisest of us cannot, as yet, offer any explanation that is fully convincing.



1. THE LARGEST OF THE HUMMING-BIRDS: *PATAGONA GIGAS*, WHOSE DULL PLUMAGE (CONTRASTING WITH THE BRILLIANCE OF MOST OF THE TRIBE) PROBABLY APPROXIMATES MORE NEARLY TO THE ANCESTRAL DRESS OF THESE BIRDS, WHICH ARE RELATED TO THE SWIFTS.

"moulded by their environment" has become a dogma among zoologists. And so long as we attribute the infinite variety displayed in the forms of animals to the effects of the "environment," so long shall we be mistaking the shadow for the substance.

Let me illustrate my assertion by citing the humming-birds, to which, at the moment, I am giving some attention. These are unsurpassed in the gorgeousness of their coloration, which is combined with a mode of life restless in its intensity. But, furthermore, these splendours are accompanied by a most bewildering range of ornament in the form of frills and crests and elongated tail-feathers, as well as, in some, a remarkable modification of the outer flight-feathers.

To appreciate their singularities, their kinship and essential structural characters should be borne in mind. To begin with, it is important to bear in mind that they are very nearly related to the swifts, of which our common swift furnishes a good example. The two groups show a common heritage in the structure of their skeletons, the outstanding feature of which is the enormous keel to the breast-bone. Both types, be it noted, feed on the wing. The swifts in mid-air, the humming-birds suspended on wings vibrating so rapidly that nothing more of them can be seen than a slight haze on each side of the body. They can thus remain quite stationary as they thrust up the beak into the tubes of flowers for the sake of the insects they find, lured there by nectar. And,



2. ONE OF THE MOST RESPLENDENT OF THE HUMMING-BIRDS: THE RARE *LODDIGESIA MIRABILIS*, COLOURED A GLISTENING BRONZE-GREEN, WITH HEAD AND NECK OF LUSTROUS BLUE, AND A THROAT OF IRIDESCENT EMERALD: SHOWING THE TWO RACQUET-LIKE TAIL-FEATHERS.

When this bird is courting, a great display is made of the tail, the long, racquet-like feathers being thrust forward over the head. In the male bird the tail-feathers have been reduced to four in number; only the females and the young retaining the full ten.

undergone a singular change in response to the peculiar mode of feeding, for it is of great length and split along its whole length; each half then takes on the form of a tube with a fringed edge. But to this mode of feeding and its consequences I must return presently.

The "diathesis" for brilliant coloration, so little developed in the swifts, has become intensified and developed in a most marvellous way by their cousins the humming-birds. Here, as is so commonly found to be the case when we examine any large group of birds, there are some dull-coloured members. Such a one is *Patagona gigas*, the giant of the humming-bird tribe. In others, the males alone are resplendent, the dull-coloured, ancestral dress being still retained by the females and young.

Without the aid of coloured figures, and vastly more space than is mine here, it would be useless to attempt to describe the astonishing vast range of the splendours of coloration, and the accessory ornamentation furnished by the elongations of the feathers of the head and throat and tails in the five hundred and more species which are known. Let one case suffice: that of *Loddigesia mirabilis* (Fig. 2), in some ways the most marvellous of all. The general coloration is of a glistening bronzy-green, with the head and neck of a lustrous cobalt-blue. The throat is emerald-green, changing, like peacock's feathers, with the incidence of the light. But most remarkable feature of all are the tail-feathers, and for two reasons. In the first place, their number has become reduced to four, only the females and young retaining the full number of ten. Two of these, in the adult male, are long and pointed, and the remaining two have extremely long, wire-like shafts, terminating in a great disc, the two feathers crossing one another. It may be that the missing six feathers have been "taxed out of existence" to supply the material for this "extravagant" tail.



3. THE SWORD-BILLED HUMMING-BIRD (*DOCIMASTES*) THRUSTING ITS RAPIER-LIKE BEAK INTO THE SCARLET TRUMPET-FLOWER TO PICK OFF THE INSECTS GATHERED THERE: A SPECIES IN WHICH THE BEAK IS ACTUALLY LONGER THAN THE BODY.

THE WESTERN GATE OF THE MEDITERRANEAN: GIBRALTAR CLOUDS.



GIBRALTAR'S "LEVANT": A VIEW OF THE ROCK FROM THE SOUTH; SHOWING ITS UPPER REGION ENVELOPED IN A PECULIAR CLOUD FORMATION CAUSED BY MOIST EASTERLY WINDS. (INSET) A SKETCH TO SHOW MORE CLEARLY THE DIRECTION OF THE WIND AND CLOUD STREAM; AND THE CLOUD MASS, "A," KNOWN AS THE "WITCHES' CAULDRON."



GIBRALTAR'S "BLANKET": AN INFRA-RED PHOTOGRAPH OF A CLOUD FORMATION WHICH APPEARS TO REST ON TOP OF THE ROCK—A PHENOMENON NOT UNCOMMON IN THE WINTER; SHOWING ALSO THE LARGE LIGHT PATCH ON THE SIDE, WHERE EVERY DROP OF RAIN IS CAUGHT TO SUPPLY GIBRALTAR WITH WATER.

These photographs show two curious but somewhat similar cloud formations with which those familiar with Gibraltar will probably be well acquainted. The top photograph was taken at 7.30 on an autumn morning, while the upper part of the Rock was shrouded in a cloud formation popularly called the "Levant." This formation, our correspondent informs us, has been known to extend a distance of three miles, and to remain in place for as much as twelve days, or until the wind has changed. It is caused by the prevailing damp easterly winds impinging on the face of the Rock—and becoming transformed into dense masses of heavy

white clouds travelling with the wind and terminating in numerous eddies and vortices. It is said that were it not for the periodical cloud storms the whole formation of the Rock would crumble and finally collapse through lack of moisture. On the other hand, the "Levant" has a most unhealthy effect on the population of Gibraltar, English and Spanish alike. To it are attributed all kinds of minor ills, and some people are so affected that they have to leave. It is, nevertheless, a fine spectacle to see Gibraltar from seaward, with this phenomenon standing out prominently on a perfect Mediterranean day of blue sky.

THE ODD SIDE OF LIFE IN ABYSSINIA: STRANGE WAYS

PHOTOGRAPHS BY DR. W. H. OSGOOD (LEADER OF THE FIELD MUSEUM—"CHICAGO DAILY NEWS" ABYSSINIAN



A WAYSIDE "BODETIAN" OF NORTHERN ABYSSINIA: A PRIMITIVE THATCHED BUILDING WHICH WAS FOUND TO BE A LIBRARY IN CHARGE OF PRIESTS, AND FILLED ALMOST TO OVERFLOWING WITH OLD ILLUMINATED MANUSCRIPTS IN THE GEEZ LANGUAGE, ROUGHLY BOUND IN BOARDS AND ENCASED WITH SHEEPSKIN.



(LEFT) LIVING SCARECROWS: A GROUP OF YOUTHS MOUNTED ON A TREE-PLATFORM, GUARDING WHEAT-FIELDS FROM MARAUDING BIRDS AND BANDS OF BABOONS—"A COMMON SIGHT IN ETHIOPIA."



(RIGHT) A TREE WITH UNUSUAL "FRUIT"—BEEHIVES AND BIRDS' NESTS! HIVES OF DARK OR BUREA STALKS [THE LARGER OBJECTS] SUSPENDED BY NATIVES FOR THE USE OF WILD BEES; AND HANGING NESTS OF WEAVER BIRCHES.

Much has been written of late concerning social conditions in Abyssinia (or, as it terms itself officially, Ethiopia) and the natural features of the country. We illustrate here some curious phases of life in certain districts, with interesting examples of the Abyssinian's dealings with nature, particularly birds and bees. Regarding the primitive library shown in the top left illustration, containing manuscripts in the Geez language, we may quote the following passage from an article by Dr. W. H. Osgood, of the Field Museum, Chicago, in the "National Geographic Magazine," to

which we are indebted for the photographs. "The Ethiopian's principal language," he writes, "is Amharic, an ancient Semitic tongue, but many languages and dialects are spoken. There is no literature in Amharic and only priests can read and write in Geez, also of Semitic origin, but a dead language no longer spoken." Again, in connection with the Abyssinian mountain landscape shown in one photograph, with its luxuriant vegetation, Dr. Osgood says: "The country through which we travelled is beautiful beyond description. . . . Our first objective in southern Ethiopia was

OF MAN AND NATURE IN A MUCH-DISCUSSED LAND.

EXPOSITION AND ALBERT M. HALEY, BY COURTESY OF THE "NATIONAL GEOGRAPHIC MAGAZINE" (WASHINGTON).



(LEFT) AN ABYSSINIAN GUIDED TO A CACHE OF WILD BEES' HONEY BY A BIRD, WHICH AFTERWARDS REAPS ITS REWARD BY DEVOURING THE LARVAE: THE CLIMBER APPROACHING A NATURAL "HIVE" IN A TREE.



(RIGHT) THISTLES FIFTEEN TO TWENTY FEET HIGH! LUXURIANT VEGETATION THAT OFTEN FORMS AN IMPENETRABLE BARRIER ACROSS SMALL VALLEYS IN ABYSSINIA—HUGE THISTLE-LIKE PLANTS, WITH GREAT GLOBULAR PINK FLOWERS, IN THE CHILALO MOUNTAINS AT AN ALTITUDE OF ABOUT 11,000 FT.



A PECULIAR BUT VERY EFFECTIVE ABYSSINIAN METHOD OF MARKING LITTLE-USED PATHS: TREES THAT HAD BEEN TIED IN KNOTS WHEN THEY WERE YOUNG AND FLEXIBLE AND HAD CONTINUED GROWING THUS, FORMING A SUBSTITUTE FOR A BLAZED TRAIL, NEAR THE SUDAN BORDER.

the group of peaks known as the Chilalo Mountains, which we approached from the eastern side. Camp was made in a beautiful spot at 10,700 ft. Mixed with bush heather were a few patches of small trees and great banks of grayish-green, thistle-like shrubs (*Echinops*). In effect they were thistles, but thistles fifteen to twenty feet high, surmounted by great globular florescent balls bright pink in colour. These thistles often form an impenetrable barrier across small valleys. About the gently swaying flowers flit the small African sunbirds, gorgeous creatures of dazzling colours—

green, yellow, red, and glossy black—resembling the humming-bird in appearance." Concerning the photograph of a man climbing a tree to take wild honey, a note states: "After attracting the attention of men or beasts that eat honey, a gray bird about the size of a starling frequently acts as guide to the treasure troves of the wild bees. It flutters from tree to tree until it leads them to the one containing the honeycomb. It claims its reward in the larvae." The "human scarecrows" who frighten birds and baboons from grainfields are "a common sight in Ethiopia."

COLD COMFORT.

BEING AN APPRECIATION OF

"THE VOYAGE OF THE 'CHELYUSKIN'": By Members of the Expedition.*

(PUBLISHED BY CHATTO AND WINDUS.)

THE Soviet Government has of late years devoted much attention to its most northerly regions, and between 1929 and 1933 it established no less than twenty-two "Polar outposts," supervised by some hundreds of enterprising scientists and officials. In 1932 an expedition under Professor O. J. Schmidt successfully made the Northern Passage from Mourman to the Bering Strait. In 1933, the expedition in the *Chelyuskin*, a "semi-ice-breaker," was made, again under Professor Schmidt, with three objects—to attempt again the Northern Passage, and to investigate certain questions left open by the preceding voyage; to relieve a party on Wrangel Island; and "to ascertain in which parts it is possible for cargo vessels not ice-breakers to navigate the northern seas, and also in what way the joint action of cargo-boats and ice-breakers is possible throughout the route."

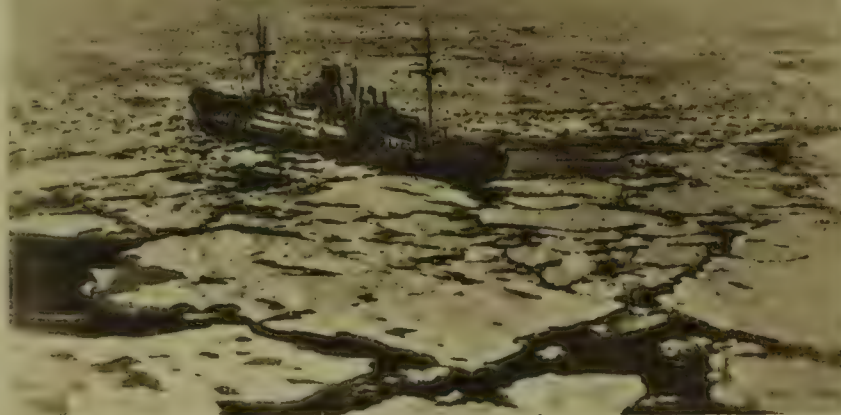
The personnel was carefully blended of scientists, engineers, students, and representatives of art, literature, and (apparently) political theory. Four women were included among the crew, "to do the chores," and there were other feminine members of the party, in more responsible positions. During the voyage, a child was born! There seem to have been other children besides this new-comer, but it is not explained how they came to be engaged in such an adventure.

The party sailed from Leningrad in July, and left Mourman on Aug. 10. The voyage was made without mishap as far as the Choukchi Sea, but near the Gulf of Kolyuchin the ice closed in on the ship, and she could do nothing but drift with the floating mass. The drift took her on an erratic course, in which there were many loops and circles; but by the beginning of November she entered the Bering Strait. She had already suffered severe damage from the pressure of the ice, and was practically helpless when the current swept her out of the Bering Strait back into the Arctic Sea. Winter set in, and for months of darkness the ship continued to be carried hither and thither in the neighbourhood of Wrangel Island. It proved quite impracticable

for any icebreaker rescue ship to approach her. Meanwhile, the ice-pressure continually increased, and threatened to prove irresistible at any moment. "Under our eyes here and there the ice rose up in high ridges. Ice-fields kilometres in extent were being crushed together. It was obvious that the most powerful of ships could not stand that pressure. It crumbled immense masses of ice, and

against cracks and sudden strains in the ice—on one occasion a gaping chasm suddenly opened and destroyed the main hut. "Floes were continually being ground out and piled high, and under our eyes a mountain of packed floes rose up. In a few minutes a mass of ice which buried the remains of the living-quarters and one whale-boat had piled up over the hut, and from the packed ice-ridge fine rifts went deep into the camp and furrowed it in all directions." It was a remarkable achievement that in spite of these dangers there were no casualties, and only one case of serious illness—that of Professor Schmidt himself.

The stranded explorers did not lack entertainment. There were a few foxes to be trapped. There were improvised sports on the ice, the like of which were never seen—and perhaps never so much enjoyed—in Switzerland. There was a newspaper! There were evenings of music and dance, and the more light-minded amusements. But most of all there was intellectual improvement and intensive instruction in the true gospel of Marxism. There were "political and educational circles," with a programme of merry pastimes such as the following: (1) A course of lectures on economic geography (Baievski). (2) General history; ancient and mediæval (Bobrov) and modern (Schmidt). (3) Party course (Baievski, Bobrov, Martisov). (4) Course in Dialectical Materialism (Schmidt). (5) Modern languages. (6) Study in the resolutions of the XVIIth Party Conference." Professor Schmidt, with as much versatility as energy, delivered lectures not only on Modern History and Dialectical Materialism, but on the theories of Freud! And political opportunities were not neglected. One contributor tells us, with much zest, of the Communistic propaganda carried on unceasingly. "Party work went on all the time and everywhere: in the tents, at work, while hunting, in the queue at the cookhouse." The members of the expedition were constantly reminded of the duty which they owed to their country and its social system. And we must not suppose that this was mere dialectic—it



THE "CHELYUSKIN" IN THE CHOUKCHI SEA: THE SOVIET GOVERNMENT'S ARCTIC EXPEDITION SHIP BATTLING WITH CLOSE-PACKED ICE-FIELDS.

"The expedition was drawing near the hilly shores of the Choukchi Peninsula. . . . Close-packed fields of many-years-old ice covered the whole sea. . . . The clumsy, squat 'Chelyuskin' turned her hulk round in the narrow channels with great difficulty, and every now and then got jammed. . . . The immense fields of ice seemed as if they had been ploughed up by some powerful hand, into impassable pack. It was all mixed into a savage, coarse porridge of floes, an unthinkable chaos of floe piled on floe."

piled them one on another. The only thing we did not know was whether the line of some specially powerful pressure would pass through the ship's position or not." On Feb. 13, when the ship was at 68° 16' N. and 172° 51' W., the expected happened: the hull suddenly began to give way, and within a few hours the *Chelyuskin* sank.

The whole "collective," by means of excellent order and discipline, left the ship, with only one casualty. They were now marooned on a vast ice-field, drifting at the mercy of wind and current, and upon a surface which was liable at any time to split in great fissures. No ship could reach them, and after careful calculation, it was decided that it was impossible to make the journey to the coast on foot, owing to the rugged and treacherous condition of the ice-floes. "The immediate surroundings of the camp showed very clearly what we might expect on the way over the ice—piled-up masses of ice-packs, cracks, crevasses between ridges of pack, concealed by deep snow." The only possible means of rescue, therefore, was by aeroplanes.

By great good fortune—and good management—the wireless apparatus was in working order, and soon established connection with the outside world (which greeted it first with a fox-trot!) through the Arctic station at Wellen (in charge of a woman operator). The Government in Moscow immediately set about energetic plans for rescue, and after a stay of two months on the ice, the entire party was taken off, by detachments, in aeroplanes, without a single casualty. Nor did the seven airmen who were engaged in the numerous hazardous experiments, before rescue was achieved, suffer any fatal accident. The whole performance was certainly a remarkable exhibition of organisation, resolution, and cheerful endurance.

When the ship sank, a camp was soon erected on the ice, and enough stores had been saved to provide a reasonable sufficiency of food. Inventiveness beyond the wildest dreams of Robinson Crusoe was necessary in order to make living conditions tolerable: and it was not lacking. From the first, both labour and relaxation were organised with military exactitude; and, according to the testimony of the leader, there were never any anxieties about discipline. The greater part of the labour was devoted to the urgent task of making and maintaining a landing-ground for aeroplanes. Since the configuration of the ice was constantly changing, this was no easy task. The greatest vigilance was necessary to guard



THE PERIL ON THE SHIFTING ICE AFTER THE SHIP HAD SUNK: A RIDGE OF FLOES MOVING DOWN ON THE CAMP, WHERE THE HUT WAS SPLIT IN TWO.

"At the spot where the day before the cookhouse had stood, there was now a gigantic ridge of packed floes. This was moving with a great clatter and thunder, and steadily advancing on the tents. The whole camp was threatened with destruction. The ice-field on which the barrack-hut stood was crushing down on the floe which sheltered the remainder of the camp."

is evident that there was a genuine ideal behind it. "New habits in personal and social life had appeared—folk began to feel and to believe, to be sure, that the heavy labour of the stokehold, or the exhausting sleepless work of the women cleaners was also a thing of honour and glory, renown and heroism—they learned to love our country, prize its honour, and sacrifice themselves for it." We are never allowed to forget the political significance of "what a Bolshevik collective can do." "In such wise did Soviet proletarians, under fabulously difficult conditions of the ice desert, successfully accomplish tasks in organised fashion, and aid the whole collective honourably to bear all its trials."

It is when we read foreign sentiments of this kind—perfectly sincere sentiments, we doubt not—that we realise what an incorrigibly frivolous people we English must be. Last week we "appreciated" in these pages Mr. Scott's biography of H. G. Watkins. There could be no greater contrast to the present volume. The most spirited imagination simply cannot conceive Watkins occupying himself in the Arctic with a course of lectures on Freud or on "Party Principles," or approaching danger and adventure in the spirit of the "Bolshevik collective." But—other people, other manners. However different the point of view from ours—however strongly its ponderous solemnity may tempt us to satire—it produced results which no impartial person would wish to underestimate in their valour, resource, and efficiency. The expedition certainly makes an epic incident in Arctic history. It is to be regretted that the narrative, being compiled of a number of short contributions (the co-operative principle!), is fragmentary, and often repetitive. The translation is not notable for its felicity.

C. K. A.

* "The Voyage of the 'Chelyuskin.'" By Members of the Expedition. Translated by Alec Brown. With numerous Plates and Maps. (Chatto and Windus; 18s.)



THE BEGINNING OF A GREAT ARCTIC AIR RESCUE BY WHICH THE WHOLE MAROONED PARTY WAS SAVED: LYAPIDEVSKI'S AEROPLANE—THE FIRST TO ARRIVE—COMING DOWN "LIKE A GRASSHOPPER."

"Quite clear, outlined on the deep blue sky like a grasshopper, was the aeroplane! We were found! They were flying to us, the first men to come from the 'great land'! . . . The whole party of the 'Chelyuskin' were to the last man rescued from the ice by our valourous Soviet airmen." When the ship sank, the wireless apparatus was saved, and thus the marooned explorers had been able to make known their plight and their position.

Illustrations reproduced from "The Voyage of the 'Chelyuskin.'" By Members of the Expedition. By Courtesy of the Publishers, Messrs. Chatto and Windus.

AMENITIES OF AN ASSYRIAN LORD'S HOUSE

2600 YEARS AGO : DECORATIONS; STORES; WATER-SUPPLY.



FIG. 1. FROM THE "NOBLEMAN'S RECEPTION ROOM" WHOSE MURAL DESIGN IS SHOWN IN COLOUR ON PAGE 1: PART OF THE DECORATIVE PAVED FLOOR, WITH A DOOR-BOLT SLOT.



FIG. 2. PART OF THE WATER-SUPPLY SYSTEM IN THE SAME HOUSE: A VERTICAL CONDUIT TO CARRY WATER FROM THE FLAT ROOF TO A DRAIN BELOW FLOOR-LEVEL.



FIG. 3. IN THE SERVICE QUARTERS OF THE "NOBLEMAN'S HOUSE" IN SARGON'S CAPITAL: A STORAGE CHAMBER WITH JARS SET IN SUN-DRIED BRICK AND RANGED ALONG THE WALLS.

FIG. 4. (RIGHT) FROM THE PILLARED HALLS OF THE SAME ASSYRIAN LORD'S HOUSE: A DECORATED COLUMN BASE THAT PROBABLY SUPPORTED A WOODEN SHAFT, OF WHICH NO TRACE WAS FOUND.



FIGS. 5 AND 6. SIGNS THAT THE ASSYRIAN LORD LIKED BEAUTIFUL THINGS: IVORY FRAGMENTS (PROBABLY DECORATION OF WOODEN CASKETS) WITH THE DESIGNS ACCENTUATED BY DEEP YELLOW PAINT, THE BACKGROUND BEING LEFT UNCOLOURED.

All the objects here illustrated were found in the "nobleman's house" (marked G on the air photograph, page 507), which contained the wall-design, illustrated in colour on page 1. The amenities of the house are fully described by Mr. Loud on page 506. In a note on

the water-conduit (Fig. 2) he adds: "Terra-cotta tiles, so shaped that the lower rim of one fitted within the upper rim of that below, are encased with segmental fire-baked bricks, which in turn are surrounded by rectangular bricks. The plane surface thus obtained is in line with the wall of an inner room and concealed by mud plaster." Regarding the column-base (Fig. 4) he notes: "Unlike those in Fig 10 (page 507), the top surface is cut to receive the shaft. No trace of such shafts was found, but it is not unlikely that they were of wood and were carried off in antiquity for their intrinsic value."

THE SEVEN-GATED CITY OF SARGON AND SENNACHERIB:

NEW REVELATIONS AT KHORSABAD ON THE SITE OF DUR SHARRUKIN (BUILT BY SARGON IN THE 8TH CENTURY B.C.) WHICH FOR A SHORT TIME REPLACED NINEVEH AS CAPITAL OF ASSYRIA.

By GORDON LOUD, Director of the Khorsabad Excavations for the Iraq Expedition of the Oriental Institute of Chicago University under the Field Directorship of Dr. Henry Frankfort. (See Illustrations opposite and on Page 505, and Colour Reproduction of wall design on Page 5).

KHORSABAD, the site of Dur Sharrukin, the short-lived capital of Sargon of Assyria (721-705 B.C.), has, since the work of Place and Thomas during the middle of the last century, been known as a city almost square in plan, with its surrounding walls measuring approximately one mile in each direction. A pair of gates penetrated each of three of the four city walls, while the north-west wall was broken by a seventh gate and an artificial terrace upon which stood the king's palace, overlooking both the city and the surrounding countryside. The palace was literally astride the city wall, for its terrace was at one level with the top of the wall, and extended both within and without the city. But of what once existed in the "city proper" practically nothing was known until our expedition recently began investigation of this hitherto unexplored area. In *The Illustrated London News* of July 14, 1934, Dr. Frankfort has described the discovery of the citadel surrounding that portion of the palace which is within the line of the city wall. It was the investigation of this citadel with which our recently terminated campaign was chiefly occupied.

The air view in Fig. 12 shows the relationship between the palace and the citadel, and the distribution of the excavated buildings within the citadel wall. The dark portion near the centre of the photograph, bounded approximately at the top by the modern road, and at the bottom by a line of trenches, comprises the palace. The expedition

Vizier's dwelling on the right is a group of buildings filling the south (left) corner of the citadel. The Nabu Temple (E), which stands out in the photograph (Fig. 12) because of its wider trenches and darker shadows, rests on its own platform, 5 metres above street-level. Closely adjoining it (below it in the photograph) are two

work after the taking of the photograph proved that this building extends to the citadel wall on the right. A row of five free-standing and two engaged rabetted piers (Fig. 11), extending across one of the open courts of this building, gives a unique example of an Assyrian portico. Lintels rather than arches probably supported the superstructure.

Balancing the Grand



FIG. 7. THE COMPLETE MURAL DESIGN OF WHICH A SECTION IS REPRODUCED IN COLOUR ON PAGE 5: A RECONSTRUCTION DRAWING OF THE WHOLE RECEPTION-ROOM WALL IN A NOBLEMAN'S HOUSE AT KHORSABAD.

The painted frieze, shown in section on the colour-plate (page 5), is repeated along the whole length of the room, interrupted only, in its lower part, by the two doorways. The arched panel at the top, containing heroic-sized figures of the king and an attendant standing before a god, directly faces the central and largest of three portals between the room and the principal court. The Expedition was fortunate in finding a large enough slab of fallen painted plaster to allow of a reconstruction being made. The colour-plate shows that in the upper and lower friezes each disc is flanked by figures of winged genii, believed to be represented in the act of sprinkling holy water. Possibly, therefore, the discs were not purely decorative, but symbolic. Like the figures of bulls in the central frieze, they may have been associated with the god Assur, who was a sun-god.

unidentified buildings, the smaller one (F) in the extreme corner, of uncertain function, while the larger of the two (G) is unquestionably the residence of an important personage. For in this "nobleman's house"

we find halls of state, a master private apartment, in which were found ivory fragments (Figs. 5 and 6) which had once adorned wooden caskets and of a type quite dissimilar to those from the Nabu Temple, lesser apartments wherein each bedroom has its own adjoining bath-room, and service quarters (Fig. 3), all duly segregated. Although traces of painted wall decoration were found throughout all the buildings within the citadel, we were especially fortunate here in obtaining evidence sufficiently complete to enable Mr. Altman to restore in colour the entire face of one of the walls of the "reception room," 31 metres in length. A rough

study for this restoration (Fig. 7) is here reproduced for comparison with the colour-plate (page 5), which shows in detail a section of the design and colour. The panel containing the heroic-sized figures of the king and an attendant standing before the god was directly opposite the principal entrance, and when the wall collapsed had fortunately fallen forward into the doorway itself. Upon a portion of this wall face which was found there, the design appeared in reverse after the thin layer of mud plaster to which the paint was applied had been removed. Further evidence of the original grandeur of this same room is shown in a carved paving-stone (Fig. 1) set immediately within the similarly decorated threshold of the central portal. The rectangular slot was cut to receive the vertical bolt whereby the two-leafed door was locked from within.

Turning from the decorative to the practical side of Assyrian building, we have in Fig. 2 a vertical drain constructed to carry the water from the flat roof to the underground horizontal conduits. In this instance the baked brick supporting structure was set flush with the wall face,

and hidden from view only by the mud plaster which covered the entire wall. Within the square "shell," segmental bricks immediately encased the terra-cotta tiles through which the water flowed. Bitumen was freely used to make the system leak-proof.

Completely filling the area between the Nabu Temple and the city wall is another residence (H), likewise failing in identification. A sixth building—unexcavated at the time the air photograph was taken—occupies the corresponding section to the north-east of the palace.

In addition to the citadel, two other areas were examined during the past season. In the centre of the lower edge of the air photograph can be seen a partially excavated building (J), which in plan presents such striking similarities to the residences within the citadel that we can have no doubt that here again we have a private dwelling. Facing the street which leads to one of the citadel gates, it is perhaps one of many grouped near the royal palace and belonging to upper-class subjects whose positions warranted proximity to the Court, but not a place within the citadel.

As Sargon's palace stood astride the north-west town wall, so did a second palace extend both within and without the city at a point on its south-west wall (not visible in the air view). Built upon the same massive scale, and of an area about two-thirds that of the king's residence, it is unquestionably the second most important single residence in Dur Sharrukin. An idea of its scale can best be gained from Fig. 10, which shows *in situ* two basalt monolithic column bases, 1.75 metres in diameter, and symmetrically placed in the entrance to a loggia facing the outer terrace. They doubtless supported sun-dried brick columns, which, in turn, held the lintel that once spanned this 13-metre opening. Inscriptions so far found therein tell only of the

building of the city, and fail to identify this particular structure. But the presence of a huge monolithic throne base (4.50 by 5 by 1 metres), similarly placed in a room corresponding in most details to the throne room in the king's palace (see *The Illustrated London News* of Oct. 15, 1932), and fragmentary remains of colossal guardian human-headed winged bulls can only suggest a royal palace—perhaps that occupied by Sennacherib as Crown Prince.

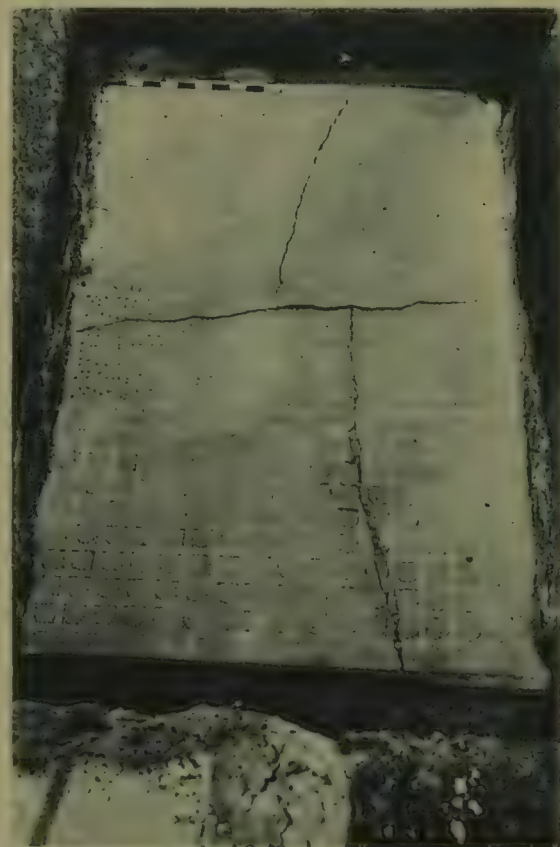


FIG. 9. A CARVED ALABASTER THRESHOLD FROM ONE OF THE CITADEL BUILDINGS (MARKED "D" ON THE AIR PHOTOGRAPH OPPOSITE), WITH AN INSCRIPTION WHICH IDENTIFIES IT AS THE HOUSE OF SINAHUSUR, SARGON'S BROTHER AND GRAND VIZIER.

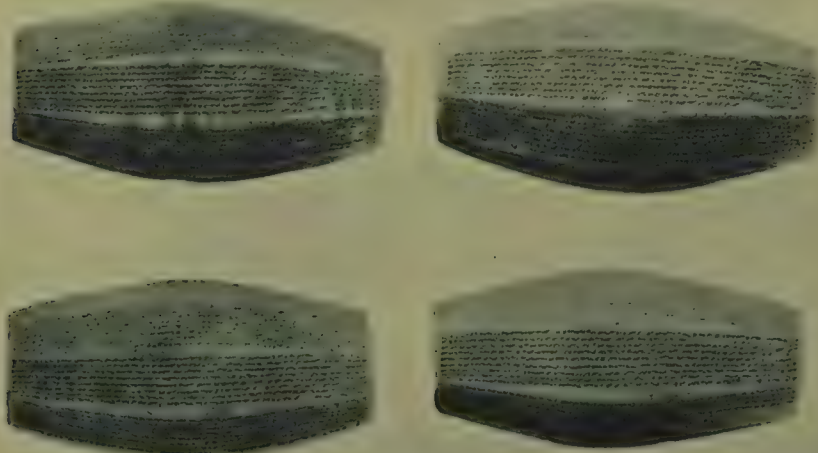


FIG. 8. BARREL-PRISMS OF FIRE-BAKED CLAY, EACH BEARING THE SAME INSCRIPTION (PREVIOUSLY KNOWN) RECORDING THE BUILDING OF THE CITY: EXAMPLES FOUND, WITH OTHERS AND MANY FRAGMENTS OF SIMILAR PRISMS, IN A ROOM OF "SENNACHERIB'S PALACE."

house (K) stands in the centre of this area. Running horizontally across the photograph, and just below the expedition house, is the line (hardly visible) of the city wall (i.e., the wall round the whole area of the city, of which the citadel formed a comparatively small part). The citadel wall, with its rounded corners, can be traced around the excavated area adjoining the palace. Its enclosure measures roughly 300 by 690 metres. Interrupting this wall at the left of the photograph is the four-chambered gate (A), in which were found the magnificent stone genii (see *The Illustrated London News* of July 14, 1934). The second gate (B) of the citadel is near the centre of the horizontal section of the wall. Nearly opposite this gate is the newly discovered ramp (C), 52 metres in width, leading directly to the principal entrance to the palace.

To the right of the gate, upon entering, and crowded between the palace and the citadel wall, is the dwelling of Sinahusur (D), identified by a door-sill inscription (Fig. 9) as Sargon's full brother and his Grand Vizier. Subsequent

KHORSABAD FROM THE AIR AND ON LAND: SARGON'S "MUSHROOM" CAPITAL.

PHOTOGRAPHS (FIGS. 10 AND 11) BY THE IRAQ EXPEDITION OF THE ORIENTAL INSTITUTE, CHICAGO UNIVERSITY. FIG. 12 FROM AN R.A.F. OFFICIAL PHOTOGRAPH, BY PERMISSION OF THE AIR MINISTRY. (CROWN COPYRIGHT RESERVED.) (SEE ARTICLE OPPOSITE.)



FIG. 10. IN THE SECOND PALACE AT KHORSABAD, POSSIBLY SENNACHERIB'S RESIDENCE AS CROWN PRINCE: SIGNS OF ITS MASSIVE SCALE—TWO MONOLITHIC COLUMN BASES OF BASALT, OVER 5 FT. IN DIAMETER.



FIG. 11. "A UNIQUE EXAMPLE OF AN ASSYRIAN PORTICO": TWO ENGAGED RABBETED PIERS OF A SERIES EXTENDING ACROSS A COURT IN SINAHUSUR'S HOUSE (MARKED D ON THE AIR PHOTOGRAPH BELOW).



FIG. 12. THE CITADEL PORTION OF THE KHORSABAD SITE: AN OVERHEAD AIR VIEW, FROM AN ALTITUDE OF 5000 FT., SHOWING (A AND B) TWO OF THE GATES; (C) A NEWLY DISCOVERED RAMP; (D) SINAHUSUR'S HOUSE; (E) THE NABU TEMPLE; (F) AN UNIDENTIFIED BUILDING; (G) A PRIVATE RESIDENCE CONTAINING PAINTED MURALS (SEE FIG. 7 AND COLOUR PAGE); (H AND J) OTHER RESIDENCES (THE LATTER OUTSIDE THE CITADEL WALLS); (K) THE EXPEDITION'S HOUSE; AND (L) THE MODERN VILLAGE OF KHORSABAD.

The above air view (looking north by west) shows in the centre the citadel and royal palace of Sargon's city, Dur Sharrukin, beside the modern village of Khorsabad (upper left corner). Details of the buildings shown are fully explained in Mr. Loud's article on the opposite page. It should perhaps be added that the whole area of the city was very much larger, extending southward beyond the lower edge of this photograph. The citadel, enclosed in its own wall, lay astride the city wall and projected beyond it on the north. Dur Sharrukin was described by Dr. Henry Frankfort (in our issue of July 14, 1934) as "the capital which Sargon of Assyria (721-705 B.C.) built for himself, on a spot where no former town had stood, when

he left Nineveh early in his reign." It thus recalls, in some respects, the "mushroom" capital of Egypt built at Tell el Amarna by Akhenaten, the Heretic Pharaoh, and likewise destined to be short-lived. Regarding Fig. 10 above, the full descriptive note reads: "Monolithic basalt column bases, with drums 1.75 metres in diameter, found *in situ*, where they once supported columns carrying a lintel across a 13-metre span. The columns were probably of sun-dried bricks. The extremities of the opening to this loggia, which faced the terrace extending outside the city, can be seen at the sides of the photograph. The debris immediately behind the columns fills the centre of the loggia, the walls of which may be traced around the trenches."

BOOKS OF THE DAY.

RUSSIA is still a great political enigma, but of late years there has been a marked change in the official attitude, here and elsewhere, towards the Soviet dispensation, as shown, for instance, in Russia's admission to the League, her pact with France, and the standing attained by her representative at Geneva. I am reminded, in this connection, of a broadcast talk by Mr. Bernard Shaw which I happened to read the other day in a back number of "The Listener." Mr. Shaw was discussing freedom, and, in his semi-facetious vein as a kind of chartered iconoclast, was recalling to "British wage-slaves" how the "master class" had always opposed revolutions, such as that of France. "When the revolution wins," he added, "as it did in Russia in 1922, the fighting stops, but . . . the calumnies continue until the revolutionised State grows into a first-class military Power. Then our diplomatists, after having for years denounced the revolutionary leaders as the most abominable villains and tyrants, have to do a right turn and invite them to dinner."

Personally, never having visited Russia, I express no opinion whether the revolution's results are worth all the blood and tears spilt in attaining them, but it has always seemed to me slightly ironical that a movement begun for the liberation of a people from despotism should have ended, apparently, in replacing one autocracy by another. My present business, however, is to outline certain books which contain masses of information about Russia, past and present, though their variegated points of view may leave the reader's mind as hazy as before. I begin with one by a writer who has had exceptional opportunities for comparing the Bolshevik with the Imperial régime—"RUSSIA THEN AND NOW." By Brigadier-General W. H.-H. Waters, C.M.G., C.V.O. (Murray; 7s. 6d.). This is a comparatively short work of a personal and discursive character, readable, informing, and free from bitterness. It deals mainly with the author's visit to Russia in 1934, after an interval of eighteen years. His former experiences there are summarised at the beginning, or mentioned incidentally.

The author's memories date from 1888, when he first went to Russia to learn the language and qualify as an interpreter. In 1916 he took leave of the late Emperor and Empress at the Emperor's general headquarters, and he expresses deep sympathy for the sufferings of those members of imperial Russian society from whom he had for years received "boundless hospitality." Referring to the horrors of the early revolution years, he says: "The most ardent Communist would not wish to condone them, and I am not a Communist." Perhaps if he had visited Soviet Russia in those days, he might have shown more bias. As it is, he went last year "with a perfectly open mind," and, "in common with some American capitalists of Russian extraction," he thinks that certain aspects of the Soviet system might be advantageous in "more advanced countries."

In conclusion, Brig.-General Waters makes a significant observation. "The Soviet Government," he says, "aims at equilibrium between production and consumption. It has the potential resources for this purpose, and its principle—I do not say its methods—is undoubtedly a Christian one, that every deserving person shall have a sufficiency before anybody else has more than he needs." If this comment be true, and the Russian reformers are, in an ethical sense, Christians without knowing it, the fact may explain the increased sympathy with some of their proceedings now perceptible among us. Elsewhere the author recalls an interesting conversation with the late Tsar bearing on Russian sacerdotalism: "I asked him one day why he had never introduced into his dominions a simple but sound system of elementary education. On that particular morning, I had looked in at a village school. The old system of instruction was going on, and fairy-tales of the most ridiculous kind, intended to terrify the people about their future life unless they should obey the priests, were taught. The Emperor Nicholas quite agreed with me. He said that he had made the attempt on two occasions before the war, but 'The Church was too strong for me.' He meant that, if he had persisted, the priesthood would have organised a Palace Revolution."

Intimate glimpses, presumably authentic, of the late Emperor and Empress, their entourage, personalities, and behaviour both in official and domestic matters, are given in "AT THE COURT OF THE LAST TSAR." Memoirs of A. A. Mossolov, Head of the Court Chancellery, 1900-1916. Edited by Prof. A. A. Pilenco, and Translated by E. W. Dickes. Illustrated (Methuen; 12s. 6d.). I found this book so arresting that I had some difficulty in detaching myself from it to peruse the rest. It has an air of candour

and detachment, spiced with humour, and lacks that tone of inconsolable lamentation, regardless of the march of events, which marks some works of similar provenance. Not that the author lacks sympathy with his ill-fated employers, for he mentions at the end his urgent but unavailing effort to save the Imperial family. At the same time he deals faithfully and fully with the faults and limitations of the Emperor and Empress (especially the latter). His own contacts with Rasputin, who figures prominently in the picture, are particularly revealing. The arrangement of the book under classified subjects, instead of chronologically, is a little disconcerting.

Another and very different book of Russian reminiscences—"MOSCOW MIRAGE." By Jacob Rubin (Bles; 10s. 6d.)—records experiences of a Russian-born Jew from America, with Communist sympathies, who went to Russia in 1919 with introductions to Lenin and Trotsky. It has no lack of horrors in the chapters describing how he was

Russian conditions received from friends. One described existence there as "a living death"; the other as "a state of transition from Capitalism to a Communist Utopia."

To-day the younger generation seems to oscillate between Communism and Fascism, or its German variety, Nazism. An admirable contrast between the two systems is presented by a rising young British political critic in "I SAW FOR MYSELF." By John Brown, author of "I Was a Tramp." Illustrated (Selwyn and Blount; 10s. 6d.). Unlike Brig.-General Waters, Mr. Brown disclaims any pretence to "an open mind." Previous study had led him to form certain opinions, but he returned "firm in the belief" that for Britain there is a "third way." Perhaps he will tell us later what that third way is, but "in this book of personal experiences," he says, "there is no place for its discussion."

The present volume is divided into three sections, on Germany, the Saar, and Russia. The author is more concerned to give a realistic account of what he saw and heard than to discuss political theories. He wields a vivid pen and shows no unfair prejudice. Although he finds much to praise in Russia, his criticisms on his return were so far from pleasing British Communists that he was violently attacked in their papers, and on one occasion "was burned in effigy in the North to the singing of 'John Brown's Body'!" Mr. Brown travelled to Russia, by the way, on the same ship as Lord Passfield (Sidney Webb), whose forthcoming book on that country was recently heralded.

I must now—much as it pains me—dispose of several other attractive books on Russia with extreme brevity. The Russian scene could hardly be pictured more beautifully by the camera than in "I PHOTOGRAPH RUSSIA." By James E. Abbe. With eighty Photographs by the Author (Harrap; 12s. 6d.). The exquisite artistry of the illustrations is enhanced by the American's shrewd and amusing commentary, especially in the chapter, "Shooting Stalin." In a £1000 competition for the best autobiography submitted to the publishers, the prize was awarded to "Borzoi." By Igor Schwesoff. Illustrated (Hodder and Stoughton; 9s. 6d.). This volume is also the choice of the Book Society for the present month. I have not discovered the exact significance of the title, but, from dipping into the author's dramatic story of hardships and wanderings, I should say the prize was well deserved. The fact that the autobiographer, whose aristocratic Russian home was broken up by the revolution, afterwards became a ballet dancer, serves to introduce two other notable books concerned with that popular art. One tells the life-story of the man to whom modern ballet owes the greatest debt, namely, "DIAGHILEFF." His Artistic and Private Life. By Arnold Haskell. In collaboration with Walter Nouvel. With 33 Illustrations (Gollancz; 12s. 6d.). The other kindred volume—"RUSSIAN BALLET." By Adrian Stokes, with sixteen Illustrations (Faber; 7s. 6d.)—contains appreciations of some half-dozen famous ballets, with shorter notes on others, designed to instruct spectators and enhance their enjoyment.

Russian history is represented by two new biographical studies of a celebrated imperial figure that has lately found a new medium of fame in our picture theatres. Historical films are necessarily elliptical and sometimes slightly imaginative. Admirers of Elisabeth Bergner in one of her finest recent impersonations might amplify their knowledge of the original by reading "CATHERINE THE GREAT." By Gina Kaus. Translated by June Head. Illustrated (Cassell; 15s.); and also "THE EMPRESS CATHERINE AND PRINCESS DASHKOV." By H. Montgomery Hyde, D.Lit. Illustrated (Chapman and Hall; 15s.).

The latter book is mainly a memoir of Princess Dashkov.

Apart from the relative merits of different forms of government, it is a far cry—merely in point of style—from the lively story of Catherine, with her boisterous humour, to the heavy-footed diction of Socialist philosophy as expressed in "MARXISM AND MODERN THOUGHT." By N. I. Bukharin, A. M. Deborin, Y. M. Uranovsky, S. I. Vavilov, V. L. Komarov, and A. I. Titumeniev. Translated by Ralph Fox (Routledge; 10s. 6d.). Personally, I have no objection to studying heterodox ideas, but I do like them to be cast in a reasonably attractive form, and not in such portentous phrases as these: "The dictatorship of the proletariat as the autocracy of the working-class is simultaneously an inner class proletarian democracy, in opposition to bourgeois democracy, which, founded on capitalist property, exploitation and, consequently, on deep economic inequality, creates a whole system of democratic simulacra—i.e., of deceptive and disguised institutions of a formal juridical equality for all." This sesquipedalian effort is typical of the book.

C. E. B.



HIS SERENE HIGHNESS ADMIRAL NICOLAS HORTHY DE NAGYBÁNYA, THE REGENT OF HUNGARY: A NEW PORTRAIT BY P. A. DE LÁSZLÓ, WHICH WILL BE HUNG IN THE HUNGARIAN PARLIAMENT TO COMMEMORATE THE FIFTEENTH YEAR OF THE ADMIRAL'S REGENCY.

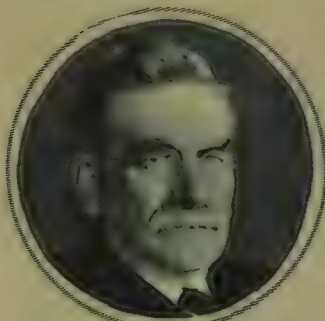
Admiral Nicolas Horthy de Nagybánya has been Regent of Hungary since 1920. In the war he commanded Austro-Hungarian warships in a number of engagements in the Adriatic, and was put at the head of the whole fleet in 1918. He organised and led the Hungarian national army which overthrew Bela Kun's Bolshevik régime in 1919. We may remind our readers that we reproduced a previous De László portrait of the Regent at the time of the tenth anniversary of his election, in our issue of March 8, 1930. It will be recalled that the Prince of Wales, during his recent visit to Hungary, lunched with Admiral Horthy at Gödöllő, and afterwards joined the Regent's shooting-party.

From the Painting by P. A. de László, M.V.O. (Copyright Reserved.)

arrested by the Whites, imprisoned as a spy, and sentenced to death. That fate he escaped, through American friends, and later he reached Moscow. He got his interview with Lenin, but found him so intimidating that he left the presence with relief. "Saint or devil," he thought. "No wonder the Russians stand in awe of him." A great contrast was his meeting with the man who now sits in Lenin's seat. "Stalin," he writes, "means Steel, and the steel, so finely tempered, in his nature was concealed beneath the perfect velvet of his manner." . . . A charming man, I thought to myself—one I would trust with my last dollar or my life. But he was the last man I should ever have dreamed of to succeed the great Lenin as dictator of Russia."

In 1921 Mr. Rubin returned to the United States. "I had visited the promised paradise," he says, "and had found it a land of disillusion and misery." Ten years afterwards, however, he revisited Russia in disguise, and we finally leave him after his second return to America, somewhat mystified by conflicting accounts of

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



DR. PETER GILES.

Master of Emmanuel College, Cambridge, since 1911. Died September 17, aged seventy-four. Reader in Comparative Philology since 1891. Author of "A Short Manual of Comparative Philology for Classical Students," Fellow of Emmanuel College, 1890.



MISS VIOLET MELNOTTE.

The well-known theatre-owner and producer. Died September 17. Had a successful career as an actress before she first entered into management, at the Avenue Theatre, in 1885. Built the Duke of York's Theatre, with the late Mr. Frank Wyatt, 1892.



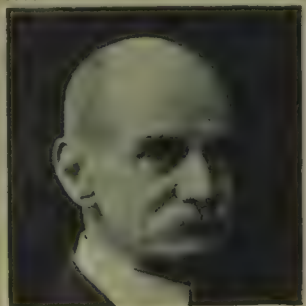
M. JULES CAMBON.

The French statesman who was Ambassador in Berlin at the outbreak of war. Died September 19, aged ninety. A brother of Paul Cambon. Governor-General of Algeria, 1891. Ambassador at Washington, 1897, and at Madrid, 1902.



AFTER WINNING THE 500-MILES RACE AT BROOKLANDS: MR. COBB (LEFT) AND MR. ROSE-RICHARDS ENJOY A GLASS OF CHAMPAGNE.

Mr. John Cobb and Mr. T. E. Rose-Richards, driving the twelve-cylinder 23,688 c.c. Napier-Railton car, which lately made a world's record by averaging 134 m.p.h. for twenty-four hours, won the British Racing Drivers' Club's 500-miles race at Brooklands, on September 21. Their time for the course was 4 hrs. 28 min. 52 sec., equal to a speed of 121.28 m.p.h. A Riley was second, and a Bugatti was third.



SIR CHARLES BAYLEY.

First Lieutenant-Governor of Bihar and Orissa. Died September 19, aged eighty-one. He came of a family with a long tradition of service in India. Agent to the Governor-General in Central India, 1900. Resident in Hyderabad, 1905.



SIR WALTER TAPPER, R.A.

A former President of the R.I.B.A. and Surveyor of Westminster Abbey since 1928. Died September 21, aged seventy-four. Largely an ecclesiastical architect, he did much restoration work and built many churches throughout the country.



MR. WING LOCK-WEI.

The well-known Chinese lawn-tennis player. His body was found in the Hudson River, New York, on September 22. Born at Hong-Kong, he studied at the University there, and also at Oxford. He had led several Chinese teams for the Davis Cup.



MR. LAWSON LITTLE (CENTRE): WINNER OF THE AMATEUR GOLF CHAMPIONSHIPS IN GREAT BRITAIN AND U.S.A. FOR TWO YEARS.

Mr. W. Lawson Little defeated Mr. W. Emery (seen here on the left) in the final round of the American Amateur Golf Championship at Cleveland, Ohio, by four and two. He is the first player to win the Championships of Great Britain and America in successive years.



ON HIS UNSUCCESSFUL LONDON-CAPE TOWN FLIGHT: CAPTAIN CAMPBELL BLACK (LEFT) AT CAIRO AERODROME.

Captain Campbell Black and Mr. McArthur, who were attempting a record flight from England to the Cape, were forced to abandon their machine and make a parachute descent in the Sudan, north of Khartoum. They had left Hatfield on September 21, and refuelled at Cairo, where they are seen in our photograph.



THE FIRST SOLO FLIGHT OVER THE ATLANTIC SINCE THE LATE MR. WILEY POST'S: LT. WAITKUS IN IRELAND; WITH HIS DAMAGED MACHINE.

Lieut. Felix Waitkus, the Lithuanian airman, who left New York on September 21 on a solo flight to Kovno, was forced to descend near Ballinrobe, Co. Mayo, through fuel shortage on September 22. This is the first solo flight (non-stop) over the Atlantic since Wiley Post's in 1933.



THE SOCIAL CREDIT CABINET OF ALBERTA: MEMBERS OF THE NEW PROVINCIAL GOVERNMENT, GROUPED ROUND THE PREMIER, MR. ABERHART (CENTRE, WITH GLASSES).

The members of the new Albertan Government seen here are (l. to r., in front) Mr. C. Cockroft, Provincial Treasurer; Mr. J. W. Hugill, K.C., Attorney-General; Mr. William Aberhart, Premier; Mr. E. C. Manning, Provincial Secretary; and (at back) Mr. W. A. Fallow, Minister of Railways; Mr. W. N. Chant, Minister of Agriculture; Mr. C. C. Ross, Minister of Mines; and Dr. W. W. Cross, Minister of Health. Mr. Aberhart himself is a school teacher by profession, Mr. Fallow a station-master, and Mr. Cockroft a storekeeper.



AFTER ENDURING A FOUR DAYS' GALE IN THE NORTH SEA: THE CREW OF THE YACHT "OCEANA"—INCLUDING MISS PAMELA PAULET—WHICH LOST ITS MATE.

After being battered by gales in the North Sea for four days, the yacht "Oceana" put in at Great Yarmouth on September 20. During the storm, the skipper and the mate were swept overboard by the heavy seas. The skipper managed to clutch a rope and was dragged on board, but the mate was not seen again. Among the crew was Miss Pamela Paulet, the twenty-five-year-old daughter of Major C. S. Paulet, cousin and heir of Lord Winchester.

A WINDOW ON THE WORLD: NEWS FROM FAR AND NEAR.



TRANSPORTING BEAVERS TO NEW HAUNTS, WHERE THEIR ACTIVITIES WILL BE BENEFICIAL INSTEAD OF HARMFUL: THE ANIMALS IN SPECIAL HUMANE TRAPS IN THE U.S.A.

"Thousands of beavers are now being trapped in the north-west of the U.S.A.," a correspondent notes of the above photograph. "The beavers, which farmers complain cause havoc by cutting down fruit trees, are being transplanted to new surroundings in the National forests. Here they are expected, by building their dams, to stop soil-erosion, increase pasture land, and also make for better fishing and create natural retreats for birds. The beavers are caught in wire traps which do not injure the animal."



A TRAP FOR "MITTEN-CRABS" ON A GERMAN WATERWAY: THE CRABS CLIMBING UP A SLOPE AT A SLUICE AND FALLING INTO A TRENCH. The Zoological State Institute in Hamburg recently put into the River Havel 1000 crabs (known in German as *Wollhandkrabben*, or "mitten-crabs") marked in red and white, to enable them to be traced. Twelve days later one was found fifty-three kilometres away. Here is seen a trap constructed at a sluice to catch the crabs, which climb up the sloping surface and fall into a trench.



A GERMAN METHOD OF DISPENSING WITH IMPORTED MOTOR-FUEL: FILLING A GAS-DRIVEN OMNIBUS WITH COAL-GAS IN BERLIN.

Germany has not been backward in attempting to find substitutes for the motor-fuels for which she is dependent upon imports. Our left-hand photograph shows a gas-driven omnibus having its compressed-gas cylinder filled. Italy, too, has been experimenting with substitutes for petrol; and another photograph, reproduced above, shows an unusual type of sports car driven by gas generated from charcoal. The car paid a short visit to England recently, in the course of a European tour. The engine is practically the same as a standard petrol engine. The charcoal container and gas-producing apparatus



AN ITALIAN METHOD OF DISPENSING WITH IMPORTED MOTOR-FUEL: A SPORTS CAR DRIVEN BY GAS GENERATED FROM CHARCOAL, PHOTOGRAPHED AT FOLKESTONE AFTER A SUCCESSFUL JOURNEY THROUGH EUROPE.

can be seen at the back of the car. In order to demonstrate its efficiency, the car made a 3720-mile tour in Europe, the cost for fuel being only about 36s. Charcoal-burning engines have been tried on the public omnibus services in several large Italian towns. The results have apparently been so satisfactory that the Government was recently led to decree that all vehicles used for passenger transport must be adapted for the consumption of charcoal fuel by the end of 1937. According to a reliable estimate, some ten thousand Italian vehicles will be affected.

(Photo. of Sports Car by Enil, London.)



THE FACTORY CHIMNEY WHICH DISAPPOINTED SIGHTSEERS BY COLLAPSING OF ITS OWN ACCORD TWO HOURS BEFORE IT WAS TO HAVE BEEN DEMOLISHED!—RUINS OF A STACK AT SWALECLIFF, NEAR WHITSTABLE.

A correspondent sends the following note with regard to our photographs of the chimney at Swalecliff: "A tall factory chimney at Swalecliff, Whitstable, which has been a landmark for fishermen for many years, was to have been publicly pulled down on September 22. Arrangements had been made for thousands of people to see the sight, and a collection was to have been made



THE SWALECLIFF CHIMNEY WHICH COLLAPSED SPONTANEOUSLY BEFORE IT COULD BE DEMOLISHED—SEEN INTACT.

for a local hospital. Unfortunately, the chimney crashed down of its own accord, two hours before the 'performance'! Many people who were on their way to see the crash were disappointed and the special collection for the hospital was not taken. It has been suggested that the sea air had caused the mortar in the brickwork of the chimney to deteriorate."

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE ORDEAL OF THE "BLUENOSE": THE BATTERED SCHOONER BACK IN PLYMOUTH AFTER A FIVE DAYS' BATTLE WITH THE GALE IN THE ATLANTIC.

The schooner "Bluenose," champion of the Canadian fishing fleet, left Falmouth to return home after spending the summer cruising around the British Isles, but she put back to Plymouth on September 18 after battling for five days with the gale. Two lifeboats were smashed by heavy seas and sails and rigging were torn to shreds. Her masts were broken and, at the height of the storm, two men were washed overboard, but they were saved by their lifelines.



A SHIP IN DISTRESS IN THE GREAT GALE: THE "BROMPTON MANOR," WHOSE MASTER WAS LOST OVERBOARD, BEING TOWED INTO PORT.

The Cardiff steamer "Brompton Manor" sent out messages of distress at 2 a.m. on September 17 off the Owers Lightship. The destroyer "Sardonyx" put to sea, and took charge until she could hand her over to a tug. The "Brompton Manor" lost her commander, H. A. Turner, the bridge was carried away, and the deck cargo shifted, giving the vessel a thirty-degree list. Her former master was Captain A. J. Kane.



THE FIRST PERFORMANCE OF "KOANGA" GIVEN IN ENGLAND: AN EARLY OPERA BY DELIUS AT COVENT GARDEN—THE SCENE IN THE SOUTHERN PLANTATION OF DON JOSÉ MARTINEZ.

Delius's early opera "Koanga," given for the first time in England, opened the short autumn season at Covent Garden on September 23, with Sir Thomas Beecham conducting. The opera tells the love-story of Koanga and Palmyra against a background of life on a southern plantation in the eighteenth century. In the photograph above are Simon Perez (Frank Sale), Clothilda (Constance Willis), Don José Martinez (Leyland White), Palmyra (Oda Slobodskaya), and Koanga (John Brownlee) (left to right).



THE WEDDING SCENE IN "KOANGA": ODA SLOBODSKAYA AS PALMYRA, THE HALF-CASTE, AND JOHN BROWNLEE AS KOANGA, THE CAPTIVE CHIEFTAIN.



FIREWALKING IN SURREY: A YOUNG KASHMIRI, KUDA BUX, WALKING ON BURNING EMBERS WITHOUT RECEIVING ANY INJURY THAT COULD BE DETECTED.

A demonstration of firewalking, which is still practised by natives at religious ceremonies in India and elsewhere, was given in the garden of a private house at Carshalton, Surrey, on September 17. The firewalking was done by a young Kashmiri, Kuda Bux, in the presence of members of the University of London Council for Psychological Research and other scientific observers. Kuda Bux twice, with bare feet, walked boldly along a trench of burning embers about twelve



UNSUCCESSFUL FIREWALKING BY A YOUNG ENGLISHMAN, WHOSE FEET WERE SCORCHED AND BLISTERED: JUMPING OFF AFTER A COUPLE OF STEPS.

feet long, his feet making contact with the surface for about five seconds each time. The surface heat was measured and was stated to be about 800 deg. Fahrenheit. Although the Indian's soles are not unusually tough or thickened, he received no apparent injury, and his feet were the same temperature after the firewalking as before; but two young Englishmen who made the attempt were considerably scorched and blistered after taking a couple of steps.

THE REAPPEARANCE OF THE "U" BOAT IN GERMAN NAVAL MANŒUVRES.



ONE OF GERMANY'S NEW 250-TON SUBMARINES, SOME OF WHICH TOOK PART IN THE NAVAL MANŒUVRES: THE "U 9," NAMED AFTER THE FAMOUS WAR-TIME SUBMARINE WHICH SANK THE "CRESSY," "ABOUKIR," AND "HOGUE" IN THE EARLY DAYS OF THE WAR.

GERMAN submarines, for the first time since the war, took part in the naval exercises which began in the North Sea on September 17. The six which took part belong to the 250-ton type built for training purposes. Larger submarines, up to 800 tons, are now completing. We publish on this page some of the first photographs to be released of these revived "U" boats, one of which is named "U 9" after the war-time submarine which, on September 22, 1914, under Captain Otto Weddigen, sank the British cruisers "Cressy," "Aboukir," and "Hogue" near the Hook of Holland. A report in the "Daily Telegraph" stated that practically the whole German fleet gathered at Wilhelmshaven for the manœuvres, which were supervised by Admiral Räder, Commander-in-Chief of the Navy. Herr Hitler was on board the despatch vessel "Grille" and watched battle practice by capital ships and cruisers, followed by torpedo, minelaying, and mine-sweeping operations. The exceedingly rough weather prevailing in the North Sea prevented, a correspondent informs us, the grand display of the fleet which should have ended the exercises. The particular intention of them was to test the abilities of commanders of the individual ships and of the destroyer and minesweeping flotillas under "war conditions."



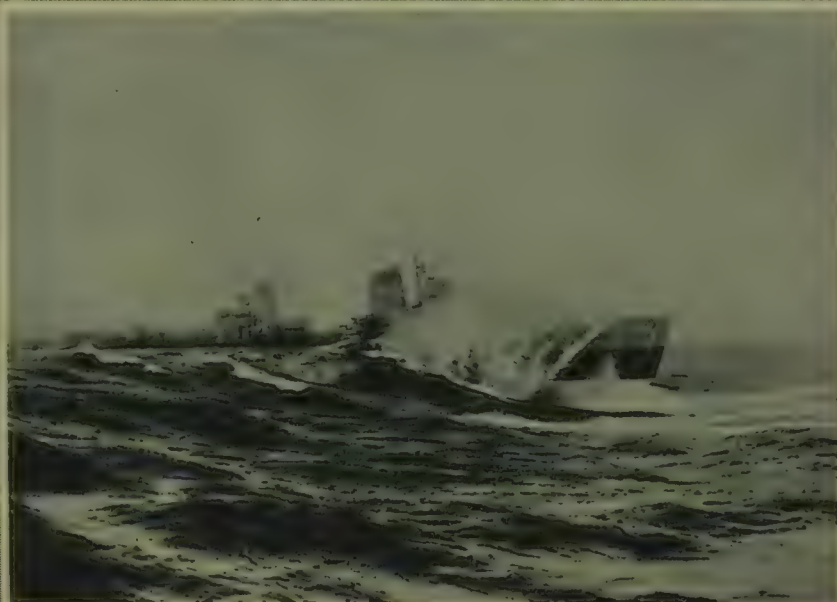
NEW GERMAN SUBMARINES, COMPLETED THIS SUMMER BEFORE THE CONCLUSION OF THE ANGLO-GERMAN NAVAL AGREEMENT: TWO "U" BOATS AT KIEL.



THE GERMAN NAVAL MANŒUVRES IN THE NORTH SEA: THE TORPEDO-BOATS "WOLF" AND "JAGUAR," SEEN FROM THE "ILTIS," MAKING AT FULL SPEED FOR WILHELMSHAVEN.



THE REVIVAL OF THE GERMAN NAVY: SHIPS OF THE THIRD TORPEDO FLOTILLA MAKING FOR WILHELMSHAVEN AT THE END OF THE AUTUMN MANŒUVRES CARRIED OUT IN THE NORTH SEA.



HEAVY WEATHER WHICH PREVENTED THE GRAND DISPLAY AT THE END OF THE GERMAN MANŒUVRES: THE TORPEDO-BOAT "ILTIS," WITH DECKS AWASH AND BOWS OUT OF THE WATER.



THE TORPEDO-BOAT "ILTIS" DIPS HER BOWS INTO A WAVE IN STORMY NORTH SEA WEATHER: ONE OF THE SHIPS LAUNCHED FROM THE WILHELMSHAVEN YARD IN 1927—A SISTER OF "WOLF" AND "JAGUAR."

Assyrian Mural Art of the 8th Century B.C.: Intense Colour Effects.

RECONSTRUCTION PAINTING BY CHARLES B. ALTMAN, ARCHITECT TO THE IRAQ EXPEDITION OF THE ORIENTAL INSTITUTE, CHICAGO UNIVERSITY.



FROM SARGON'S CAPITAL THAT REPLACED NINEVEH: A SECTION OF WALL DECORATION AT KHORSABAD.

This reconstruction painting represents a section of wall-decoration extending the whole length of a room (about 100 ft. long) in a nobleman's house excavated at Khorsabad, where Sargon of Assyria (722-705 B.C.) built a new capital when he left Nineveh. The winged genii and the bull recall the great sculptures from the same site illustrated in our issue of July 14, 1934. An explanatory note says: "Mr. Altman's water-colour renders faithfully the peculiar intensity of oriental

colour effects, with their abrupt contrast of unbroken colours, such as blue and red. It is too often forgotten that our knowledge of the setting of ancient life is only based on such materials as have withstood the ravages of time, and that our impressions are therefore of necessity drab and dull. It is but rarely that a fragment of the very elaborately decorated walls is preserved, as in the present instance. These paintings were executed on mud-plaster."



THE RHODES MEMORIAL AT SUNSET: THE FAMOUS STATUE OF "PHYSICAL ENERGY" AT CAPE TOWN, SYMBOLIC OF THE EMPIRE-BUILDER'S FAR VISION.

The Memorial to Cecil Rhodes, designed by Sir Herbert Baker and J. M. Swan, is one of the noblest monuments in the world. It is designed as a temple in white granite, approached by an imposing stairway flanked by bronze lions. In the temple is a bust of Rhodes, inscribed "To the spirit and life-work of Cecil John Rhodes who loved and served South Africa." At the approach to the Memorial, on a lofty

granite pedestal, stands the late Mr. G. F. Watts's symbolic equestrian statue, "Physical Energy," a replica of which is in Kensington Gardens, in London. The Rhodes Memorial is situated on the lofty slopes of the Devil's Peak, the inland extremity of Table Mountain, and the Rider gazes over a magnificent panorama. Immediately below the Memorial one of Rhodes's most cherished schemes has been

realised by the completion of the University of Cape Town, on a site unsurpassed for beauty and grandeur. Adjoining it is the famous house, Groote Schuur ("Large Estate"), bequeathed by Rhodes, on his death in 1902, as the residence of the Prime Ministers of South Africa. In contrast with these features of the Rhodes Estate at Cape Town, it is romantic to call to mind his lonely tomb in the wild Matopo

Hills some 1600 miles inland. The Rider of "Physical Energy," perpetually heading his steed that way, symbolises the tremendous developments in South Africa. These are a few of its intensely interesting travel attractions. Any readers who require information concerning the country should communicate with The Director, Publicity and Travel Bureau, South Africa House, Trafalgar Square, London, W.C.2.

FROM THE ORIGINAL PHOTOGRAPH BY PROFESSOR D. F. JARLEY, F.R.A.S., F.R.M.S. (COPYRIGHT STRICTLY RESERVED.)



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PHASES IN "THE BATTLE OF THE TEST": INCIDENTS OF DRAMATIC ARMY MANŒUVRES.



A TANK APPROACHING ANDOVER.



NORTHAMPTONSHIRES IN ACTION WITH A LIGHT MORTAR.



GAS MASK AND OTHER EQUIPMENT.



THE DIVISIONAL HEADQUARTERS OF THE EASTLAND ARMY.



USING THE NEW BREN GUN, AND SIMULATING ITS SOUND WITH A CLAPPER.



BOURNE, HANTS.



HITZER BATTERY IN POSITION NEAR WINCHESTER.

MIMIC WARFARE IN WHICH THE RIVER TEST GAVE ITS NAME TO A "BATTLE": TANKS AND ARTILLERY ENGAGED IN THE RECENT LARGE-SCALE ARMY EXERCISES NEAR WINCHESTER AND ANDOVER.

The recent Army manœuvres, held on an unusually large scale, took the form of a mimic war between two forces—Westland and Eastland—waged for the possession of a "mineral area." In the closing phases of the operations, which ended on September 19, tanks attached to both sides played a prominent part. To avoid confusion at one point, it was reported, a local truce of an hour had to be arranged between opposing tanks, but before the time was up, the "war" was over. The Royal Air Force took a larger share in the manœuvres than on most occasions since the Great War. A new feature in the work of Army co-operation

aircraft was night reconnaissance, which proved more valuable in its moral effect on moving troops than in obtaining information, for which purpose weather conditions proved unfavourable. The airmen deliver their results to Army or divisional headquarters, and the use made of facts revealed by air photographs or otherwise rests with the Army staffs. In an article discussing the lessons of the manœuvres, the military correspondent of "The Times" remarked that "the 'Battle of the Test' was a test match in more senses than one." The new Bren gun, shown in one photograph, was illustrated and described in our issue of August 10.

A SCREEN "MEMORIAL" TO CECIL RHODES: EPISODES FROM



A RECONSTRUCTION OF OLD KIMBERLEY AS IT WAS IN THE DIAMOND RUSH DAYS, BUILT AT LICHTENBURG, SOUTH AFRICA; AN EARLY SCENE IN THE NEW GAUMONT-BRITISH FILM, "RHODES."



THE GREAT DIAMOND RUSH AT KIMBERLEY AS REPRESENTED IN THE FILM: A SCENE RE-ENACTED AT LICHTENBURG, WITH FIVE HUNDRED LOCAL RESIDENTS TAKING PART IN IT.



THE PIONEERS OF 1890 SET OUT ON THEIR TREK TO THE UNDISCOVERED NORTH: RHODES (IN THE CENTER) GIVES THE EXPEDITION WORDS OF ADVICE, WHILE DR. JAMESON (IN RIGHT BACKGROUND) STANDS BY.



RHODES (WALTER HUSTON; EXTREME LEFT) LOOKS ON WHILE BARNEY BARNATO (FRANK CELLIER, NEXT) DEALS WITH A NATIVE MINER (LUCIUS BLAKE) ACCUSED OF HAVING SWALLOWED A DIAMOND; AN EARLY INCIDENT.



THE TWO CHIEF CHARACTERS IN THE NEW FILM: MR. WALTER HUSTON AS CECIL RHODES (ON THE RIGHT) AND MR. BASIL SIDNEY AS DR. JAMESON ENGAGED IN AN ARGUMENT.



A TENSE MOMENT IN FINANCE: RHODES TELLS THE BEERS' DIRECTORS THAT HE HAS GAINED CONTROL OF CERTAIN DIAMOND FIELDS; ON THE LEFT MR. HUSTON AS CECIL RHODES; (THIRD FROM LEFT) MR. FRANK CELLIER AS BARNEY BARNATO.

Cecil Rhodes, whose monument at Cape Town is illustrated in colour on preceding pages, is to be commemorated in another way by the forthcoming Gaumont-British film, entitled, "Rhodes," based on his amazing career. Many of the scenes have been made in South Africa among the Matabele, by a party under Mr. Geoffrey Barkas. In an outline of Rhodes's life, as presented in the film, we read: "Two or three Kaffir picanninies playing marbles at a little Boer farmstead, their marbles—diamonds! This was the legend which brought men from all parts of the world to

South Africa, and changed the destiny of a great continent. In the early 1880s Cecil Rhodes was a successful diamond-digger in Kimberley. . . . He amalgamated and brought under control the diamond-fields, with the co-operation of such men as Barnato and Alfred Beit. He bought claims on the newly-discovered Johannesburg gold-fields; he entered Parliament. He gained from Lobengula, King of the Matabele, a concession to dig for minerals. Rhodes colonized his northern territories, but the Matabele tribesmen rose, but 'settling' settlers and burning farms. Jameson, with

A NEW FILM ON THE GREAT SOUTH AFRICAN'S CAREER.



CECIL RHODES AND DR. JAMESON COME TO KING LOBENGULA'S KRAAL TO OBTAIN A MINING CONCESSION: A PICTURESQUE SCENE "STAGED" AT GOLAN, RHODESIA, WITH MATABELE TRIBESMEN PARTICIPATING.



WAGONS FORMED INTO A STOCKADED LAAGER, BY THE PIONEER EXPEDITION OF 1890, TO REPEL THE ATTACKS OF NATIVE TRIBES: A REALISTIC SCENE FILMED IN SOUTH AFRICA, REPRESENTING AN EPISODE OF THE GREAT NORTHWARD TREK.



DEFENDING THE LAAGER (SHOWN ABOVE IN THE RIGHT-HAND PHOTOGRAPH OF THE TOP ROW): SOME OF THE 1890 PIONEERS IN ACTION AGAINST THE NATIVE WARRIORS ATTACKING THE CAMP.



THE MOST PERILOUS AND DRAMATIC MOMENT IN THE LIFE OF CECIL RHODES: HE GOES UNARMED, WITH ONLY THREE COMPANIONS, AMONG THE MATABELE HOST TO MAKE PEACE WITH THEM.



THE GREAT COLUMN OF PIONEERS ON THE MARCH NORTHWARD IN 1890: ONE OF THE PICTURESQUE SCENES OF THE NEW FILM, "RHODES," WHICH WERE MADE IN SOUTH AFRICA.



THE BURIAL OF CECIL RHODES AS RE-ENACTED FOR THE FILM: THE COFFIN, COVERED WITH THE UNION JACK, BEING CARRIED BY BEARERS TO HIS SELF-CHOSEN GRAVE IN THE MATOPOPO HILLS.

700 settler-soldiers, advanced against Lobengula's 20,000 native warriors, and within two months the old Matabele King's kraal was in flames. Rhodes became Prime Minister of South Africa. He pushed forward his plans for expansion, but one man stood in his way—Paul Kruger. Rhodes saw Kruger, but 'Oom Paul' was adamant. Tempters began to tell Rhodes of the non-Boer population in Johannesburg, who paid most of the taxes but were denied voice in the government. They were ripe for rebellion. Could not Rhodes, unofficially, of course, assist them? Rhodes

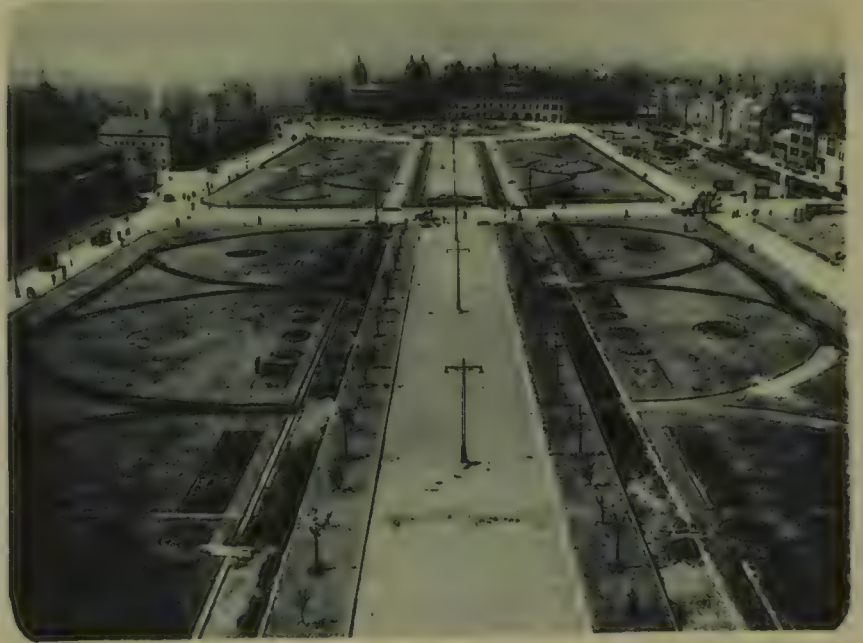
made the fatal mistake of complying: a colossal blunder. His part in the fiasco of the Jameson Raid could not be concealed. He resigned his office. In the hour of his downfall, the Matabele rose again. Unarmed, with only three companions, Rhodes went to the Matabele, and by the force of his personality persuaded them to lay down their arms. The North was saved; Rhodes was a hero once more. He lies buried at the very spot in the Matopos Hills where the Matabele who trusted him had taken his hand in a friendship which saved South Africa."

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



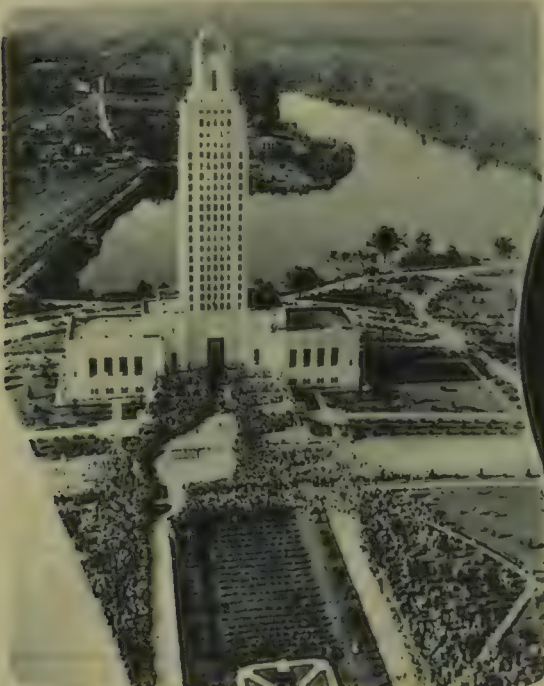
A DERELICT DOCK AT HULL TRANSFORMED INTO A TEN-ACRE GARDEN: THE OLD QUEEN'S DOCK, AT TOP, BEFORE THE SCHEME WAS INITIATED.

On September 19 Mr. Herbert Morrison opened the new Queen's Gardens at Hull, which have been laid out on what was formerly Queen's Dock, the first dock constructed in the port. The scheme cost £150,000, took four years' work, and is one of the biggest and most spectacular projects ever carried out by a municipality. The famous statue of William Wilberforce, the hero of slave emancipation, who was Member of Parliament for Hull for many years, has been removed



THE NEW QUEEN'S GARDENS AT HULL: A BEAUTIFUL OPEN SPACE CREATED OUT OF AN OLD DOCK BY A CIVIC SCHEME COSTING £150,000.

from its original position where it blocked the traffic and re-erected at the east end of the new gardens. It was re-dedicated on September 19 by Mrs. Arnold Reckitt, Wilberforce's great-granddaughter. At the gardens' western end has been set up a superb illuminated fountain, said to be the largest in the country. Its main spray consists of five groups of forty jets each, rising forty feet high, and the four auxiliary fountains have forty jets each.



THE FUNERAL OF HUEY LONG: SOME OF THE CROWD OF 50,000 OUTSIDE THE LOUISIANA STATE CAPITOL.

A vast throng of people struggled to reach the graveside when the body of Senator Huey Long, the assassinated "dictator," was buried on September 12 in a vault of steel and concrete at the Louisiana State Capitol, Baton Rouge. For a whole day a continuous file of people passed through the Capitol building where Long lay in state.



THE IRON ROAD—FOR VEHICULAR TRAFFIC, NOT RAILWAY ENGINES: AN INNOVATION PROBABLY TO BE EXTENDED.

In this photograph workmen are seen pouring tar between the blocks of iron in making a new type of road surface in Islington. This kind of roadway gives a durable and non-skid surface. It is already in use in Upper Street, Islington, and on stretches of road in Chelsea and Hammersmith, and will probably be used soon in many places where traffic is heavy.



ADDIS ABABA TAKES AIR-RAID PRECAUTIONS: MAKING A BOMB-PROOF SHELTER NEAR THE RADIO STATION.

Preparations of all kinds are being made in Abyssinia in case of war with Italy. Among them is a great bomb-proof shelter to hold thousands, which is being built with great secrecy near the radio station on a large plateau about six miles outside Addis Ababa. Our photograph shows a native at work on the shelter under European supervision.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A PIECE OF FRENCH SEVENTEENTH-CENTURY EMBROIDERY.

The fact that in embroidery the design, colouring, and shape of each piece can be chosen so as to suit exactly the purpose for which it is required, is well illustrated by this French specimen. Made towards the end of the seventeenth century, it is shaped so as to fit the back of a chair of the period, and is worked in coloured wools on canvas in tent-stitch with an effective floral pattern.



THE NEW PALESTINE ARCHÆOLOGICAL MUSEUM AT JERUSALEM: A VIEW FROM THE SOUTH; SHOWING (RIGHT) A WING HOUSING THE DEPARTMENT OF ANTIQUITIES, AND (LEFT AND CENTRE) THE PUBLIC GALLERIES.

The new Palestine Archaeological Museum at Jerusalem is now completed and the exhibits are being placed in position. The museum, we are informed, is the gift of Mr. John D. Rockefeller, jr., the architect being Mr. Austen St. B. Harrison, F.R.I.B.A. Several panels have been carved for the cloisters by the sculptor, Mr. Eric Gill. The building, a fine example, as our photograph shows, of the modern Jerusalem architecture, is of local limestone and stands to the north-east of the Old City wall. The road beside it, in the foreground of the photograph, is a filled-in moat which runs past Gethsemane to Jericho.

BOTTLES AND "WOOLLIES" FOR TWIN GORILLAS TREATED LIKE BABIES.



DRESSING BOBBY, ONE OF THE HANOVER "ZOO'S" GORILLA TWINS.



HOW EACH OF THE GORILLA TWINS GETS ITS BOTTLE FOUR TIMES A DAY.



THE TWINS ON THE BEST OF TERMS IN THEIR WARM COT.



PAULINCHEN CLIMBING UP THE BARS OF THE COT, AND BOBBY HOLDING ON TO HER.



THE TWIN GORILLAS, BOBBY AND PAULINCHEN (RIGHT), WITH THEIR "NANNY."



BOBBY WHO, LIKE SOME HUMAN INFANTS, IS NOT FOND OF WASHING, HAVING HIS HANDS SCRUBBED.



NO HUMAN CHILD, IT SEEMS, COULD BE MORE TENDERLY CARED FOR THAN THE LITTLE GORILLAS ARE BY THEIR NURSE.

Our photographs show what are claimed to be the first twin gorillas ever exhibited in a German "Zoo." Their names are "Bobby" and "Paulinchen," and the Hanover "Zoo" obtained them from another "Zoo" in France. They are about four months old. Both little gorillas are very well behaved and allow themselves



BOBBY AND PAULINCHEN GO FOR THEIR AIRING SECURELY STRAPPED INTO A LARGE PERAMBULATOR; MUCH TO THE INTEREST OF HUMAN CHILDREN.

to be cared for by an official nurse, under medical supervision, almost as though they were human children. Their mental and physical development is very carefully watched. The directors of the Hanover "Zoo" hope that the experience gained will facilitate the breeding of these animals in European countries.

THE NATIONAL HEROINE OF FRANCE PORTRAYED IN A NEW GERMAN FILM: "JOHANNA," A SCREEN VERSION SHORTLY TO BE SEEN IN A THEATRE.

"DAS MÄDCHEN JOHANNA" ("Joan the Maid") is the title of a new Ufa Tonfilm picture portraying the life of Joan of Arc, and her tragic death by fire in the market-place at Rouen on May 30, 1431. The first London presentation of the film is to be given at the Curzon Cinema, about the middle of October. St. Joan herself is played by Angela Salloker, a well-known German actress, differing in personality from any of her predecessors in the part—Sybil Thormike, Elisabeth Bergner, Mary Newcomb, or Ludmilla Pitoeff. The rôle of Charles VII., King of France, is taken by Gustav Grundgens, an actor of distinction in Berlin, where, it is stated, he is shortly to be seen as Hamlet. Other members of the cast in "Das Mädchen Johanna" are Heinrich George as the Duke of Burgundy; Theodor Loos as Dumais; Arndt Vasecher as Alençon; Willy Birgel as La Tremouille; Erich Pontö as Talbot; and Rene Delgen as Maillerez. The author of the film drama is Gerhard

Menzel, and a note on his work states: "He made intensive studies in France with the result that new light has been shed on some of the most famous figures. Charles VII. is represented, no longer as the pathetic wailing, but as a cool, deliberate sovereign gifted with unusual political insight—a lonely genius. Each of the characters grows naturally out of historical facts." In an outline of the "story" as presented by the film, we read: "France is in chaos under Charles VII., a poor monarch, but a brilliant man, surrounded by self-seeking counsellors who are traitors to their King and country. Joan comes to his aid, and he is crowned at Rheims, but soon the Saint becomes a Witch in the eyes of the people. The King does nothing to save her, and she has to flee with Maillerez, whose faith in her is unshaken. She dies a martyr's death." We may add that a new biography of Joan of Arc, by Milton Waldman, is shortly to be published by Messrs. Longmans, Green and Co.—[PHOTOGRAPHS BY UFA.]



JUST BEFORE THE GREAT TRAGEDY IN THE MARKET PLACE AT ROUEN: JOAN OF ARC BEING LED TO THE STAKE, WHERE A MAN WITH A NOSE STANDS READY TO BIND HER.



FEMININE PLEASANTRIES DURING AN INTERLUDE OF RELAXATION FROM THE AFFAIRS OF STATE: JOAN OF ARC (ON THE RIGHT) LAUGHING WITH HER HANDMAIDEN.



PRINCIPALS IN THE NEW GERMAN FILM, "DAS MÄDCHEN JOHANNA": (IN CENTRE) ANGELA SALLOKER AS JOAN; (RIGHT) GUSTAV GRUNDGENS AS CHARLES VII.



MEN AND WOMEN THRONGING THE MARKET PLACE A DRAMATIC CROWD SCENE, SHOWING THE



ON A LITTLE Dais HARD BY THE SCAFFOLD THE CANON OF ROUEN CATHEDRAL CARRIES OUT THE BEGINNING OF THE GRIM SCENE IN THE MARKET-PLACE ON MAY 30, 1431, AT THE MARTYRDOM

OF ROUEN TO SEE THE EXECUTION OF JOAN OF ARC: PYRE (IN THE RIGHT BACKGROUND).



THE TASK OF REHEARSING HER SINS TO THE VICTIM BEFORE SHE WAS BOUND TO THE STAKE: OF THE HEROIC GIRL WHO FIVE HUNDRED YEARS LATER WAS TO BE CANONISED AS A SAINT.



THE MAID OF FRANCE AT THE DEFENCE OF ORLEANS: JOAN AS THE LEADER OF THE ARMIES OF CHARLES VII. DURING THE FIGHTING PERIOD OF HER EXTRAORDINARY CAREER.



A REPRESENTATION OF FIFTEENTH-CENTURY ARTILLERY IN ACTION: A BATTLE-SCENE DURING THE SIEGE OF ORLEANS, AS SHOWN IN THE FILM.



JOAN RECEIVING A SUIT OF ARMOUR FROM THE KING OF FRANCE: THE VILLAGE MAID WHO BECAME THE INSPIRATION OF A GREAT PEOPLE ENTERS UPON HER WARLIKE PHASE.

The World of the Theatre.

By IVOR BROWN.

SOME MORAL MATTERS.

IT is typical of a generation preferring science to philosophy that the problems of conduct, which used to interest people and excite discussion on the stage as elsewhere, have largely ceased to stimulate an argument and to evoke a play. These problems of conduct, which are moral, have been replaced in public attention by the psychology of conduct, which is mental or even medical. That is to say, audiences no longer concern themselves with the question "Ought A to treat B like that?" They take A's behaviour, however bestial, as it comes and merely ask: "Why does A treat B like that?" The ethics of the conduct are voted a bore: the origin of the conduct is everything.

The up-to-date answers to this query of "Why?" may be of many kinds. We may be told that A, while an infant, fell out of his cradle on his head, that he never quite got over his schoolboy measles, that his grandfather was a sexual degenerate, that at the age of six he was unjustly slapped by his aunt and has been "compensating" himself ever since, that he unconsciously nourishes a repressed desire for roly-poly pudding, and will never behave properly unless that suet-complex has been sublimated by a doctor of mental therapy. There is a faint possibility that one of these answers may be true; there is considerable certainty that the problem of the action's cause will drive public attention from the morality of the action itself.

A playgoer of my generation, who was brought up on Ibsen and Shaw, naturally regarded the dramatic conflict as a struggle of ethical and social ideas quite as much as of passions and personal appetites. We went to Problem Plays, as they were called, and we liked them to be problematical. We wanted, for our money, not only something to

look at but a lot to talk about; after our evening at the theatre we could argue all night about the ethics of Andrew Undershaft, and whether "The Enemy of the People" deserved to be our mutual friend. But nowadays nobody cares about the "oughts"; the theatre has lost

Next I saw, at the Ambassadors, a farce called "Bad As I Am," and few people can ever have carried domestic villainy as far as did the Duke's daughter in this affair. She stole, lied, and cheated in every direction, and did not hesitate to rob her maid as well as to swindle people

of wealth and power. I do not ask that the author of a farce should solve a moral problem, but I do suggest that his fun will be all the funnier if he admits some human emotions of anger and disgust. If the Duke's daughter had been a poor woman, she would have been in gaol in five minutes. Since she was a rich woman, nobody did more than mildly protest against her felonies. The Duke in this piece was continually taking the girl's infamies for granted; first he wriggled and then he forgave. In the old days, when morals counted, the outraged sire was called a Heavy Father, and often he was really amusing in his explosive way. In the new nonsense the Heavy and Furious Father has made way for a mild and trembling ninny who has no opinion about conduct and will reward any young rotter who will marry and so dispose of a troublesome daughter.



LUCIE MANNHEIM AS NINA, THE STAR; WITH HUGH MILLER AS SCHIMMELMANN, THE FILM DIRECTOR; WILLIAM DEWHURST AS A HOUSE AGENT; AND CECIL PARKER AS STEPHEN BUCHANAN, HER HUSBAND (LEFT TO RIGHT): A SCENE FROM "NINA," AT THE CRITERION THEATRE.

Fräulein Lucie Mannheim takes the name part with distinction in "Nina," the new play by Bruno Frank (English version by Hubert Griffith), which began its run at the Criterion on September 17. She plays the contrasting parts of the film actress, Nina Gallas, and of the "extra," Trude Melitz, who "doubles" her.

its social enthusiasm and its curiosity about conduct. The audience yawns at a Problem Play; sexual relations are now matters of intrigue, and the public finds its excitement, not in resolving who is the guilty party, but in guessing which of the tiresome immoralists will end up in the arms of which. The fact and the permissibility of promiscuity are taken for granted; the point for the last act is not the distribution of praise or blame, but the allocation of future sleeping-quarters.

One of the first plays to be produced this autumn was a cleverish American piece called "Accent on Youth." The main feature of interest was the choice of a mate by a once-divorced and much-loved dramatist; he moved in purely pagan society which had no strict ideas about matrimony or monogamy. All the people did as they liked and never stopped to consider whether they ought to do so. This complete absence of ethical standards is now a common feature of all smart comedies and that, in my opinion, is what makes many of them so dull. The drama of morals has always contained more essential theatre-stuff than the comedy of manners—especially the comedy of bad manners. If we are never to praise or blame behaviour, but are merely concerned to tolerate, inspect, and psycho-analyse, what a dreary world it will become!

Yet this tolerant inspection was exactly Mr. Clifford Bax's method of approach to a family once regarded as the World's Worst. To "The House of Borgia," with which the autumn season at the Embassy Theatre was started, Mr. Bax entered like a psychological consultant; he hung up his hat, looked at his text-book and finally explained to us, in terms of mental science, what was making a wholesale murderer of young Master Cesare. He may have been right in the psychology of crime; he was, I am sure, wrong in the psychology of drama. A chill air hovered over his play; the cool breath of clinical inquiry is not a substitute for the warmer cut and thrust of a conflict about behaviour, in which Right and Wrong can find bodily impersonation and fight their battles once again.



LUCIE MANNHEIM AS TRUDE MELITZ, THE "EXTRA," IN "NINA"; WITH HUGH MILLER AS THE FILM DIRECTOR: A CONTRAST WITH HER APPEARANCE AS NINA GALLAS IN THE SAME PLAY.



"ACCENT ON YOUTH," AT THE GLOBE THEATRE: GREER GARSON AS LINDA BROWN, WITH NICHOLAS HANNEN AS STEVEN GAYE—A RISING YOUNG ACTRESS WHO GIVES A REMARKABLY FINE PERFORMANCE.

Mr. Samson Raphaelson's new comedy of manners, "Accent on Youth," at the Globe Theatre, includes in its cast Mary Glynne, Mary Grey, Ernest Lawford, and Archibald Batty.

These plays—indeed, nearly all the plays which are nowadays produced—may differ radically in their type and temper, but they are united in the fundamental negativism of their morality. The audience is deemed eager to know who hid the corpse in an ash-bin and, in the more psychologically ambitious pieces, such as "Night Must Fall," it is eager to know why the murderer carried a head in a hat-box. Nobody in the playhouse nowadays reflects on the moral issue whether killing can ever be justified, unless that issue arrives in the sables of "Hamlet" and is commended to our attention by the sovereign acting of a Gielgud and the authority of a classic.

The Problem Play does continue, but the problem has entirely altered, and altered, in my opinion, for the worse. Take, for instance, the question of theft and the punishment of theft. In "The Silver Box" and in "Justice" John Galsworthy examined the social and judicial practice of his time and arraigned it as unjust and intolerable. To the people who first saw those plays the arraignment was a great stimulation; it roused discussion; it even altered the law. Drama both derived from life and moulded it. But how many people would nowadays care about the general moral question raised in a play about theft? Our minds are sodden with detective mysteries, and all we want to know is whether Jones could prove an alibi or Falder "made his get-away."



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A PAGE FOR COLLECTORS.

THE ANTIQUE DEALERS' FAIR AT GROSVENOR HOUSE.

By FRANK DAVIS.

WHEN this enterprise was started last year, a good many people wondered how old furniture, old porcelain, and the hundred and one domestic household gods of the past were going to be displayed amid the rather impersonal surroundings of a modern hotel. Luckily it was a modern hotel, and not one of those depressing caravansaries decorated apparently by an ex-chef who had once seen a French eighteenth-century room, and had translated the style into a pastry-cook's dream: the whole exhibition was arranged with great taste, and looked all it should look against its clean-cut modern background. What is more, it managed to clothe itself in a pleasant informality which most visitors found exceedingly agreeable. There is always danger in this sort of display—the danger of too rigid an acceptance of what one can define as museum standards of showmanship—the “hold your breath, please, for here are precious objects” ideals; and the

the fact remains that London is more than ever the art market of the world, and that Continental and American dealers, when they are looking for anything remarkable, come to England first. If we're a poor lot now—which I don't admit—we bought and made some extremely

landscape of London Bridge to the London Museum at Stafford House. Readers will recall this was reproduced on a double-page in *The Illustrated London News* on May 18. It is not a great picture, but an extremely interesting piece of pictorial reporting. The Thames is not frozen

over every year, and this record of a famous occasion (it is signed and dated 1677) is presumably that mentioned by John Evelyn in his *Diary* or Dec. 22, 1676: “To London, in so great a snow as I remember not to have seen the like.” In fact, exactly the type of record to house which the London Museum, if I am not mistaken, was founded.

These big mixed shows provide an almost insuperable problem for the conscientious critic: they cover more ground than he



1. EARLY EIGHTEENTH-CENTURY SILVER OF GREAT BEAUTY AND SIMPLICITY: (LEFT TO RIGHT) A COFFEE-POT, TEA-POT, SUGAR BOWL, AND CREAM EWER, DATED 1703, 1714, 1722, AND 1733 RESPECTIVELY.

Reproduced by Courtesy of Messrs. S. J. Phillips.

good things in the past, and as various strong committees take the responsibility of vetting every object that appears in the exhibition, the not-too-learned visitor is reasonably sure that what he buys is exactly what it pretends to be.

People often remark about some object or another: “It ought to be in a museum,” and I'm never quite sure whether that is meant as praise or blame, for some men regard museums as dumping-grounds for things which no one would care to have in his house: Mr. Osbert Sitwell asserts that as soon as a first-class picture reaches a museum it becomes immediately “sterilised” and the virtue goes out of it. One thing this exhibition does quite admirably is to bring home the fact that pretty well every item it contains was made for domestic

use, and is still something to be treasured at home rather than gaped at in a public gallery. Alternatively, of course, one can argue that a fine piece of silver like the Dolben Cup ought to be permanently in a place where Tom, Dick, and Harry can enjoy it: for rather different reasons, I am certain that someone ought to present Abraham Hondius' reader's imagination too far, I hasten to add some more mundane details. The horse comes from a Chinese tomb of the seventh or eighth centuries A.D., and was for the use of the soul of the dead man, together with other pottery figures, both human and animal, and the cup was made in 1678 in London, by C. Shelley, as a gift from the City to their retiring Recorder, Sir William Dolben.

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2. A NOTABLE EXHIBIT AT THE ANTIQUE DEALERS' FAIR AND EXHIBITION AT GROSVENOR HOUSE: THE SILVER-GILT DOLBEN CUP, MADE IN 1678, AND PRESENTED BY THE CITY OF LONDON TO ITS RETIRING RECORDER, SIR WILLIAM DOLBEN, IN THAT YEAR.

Reproduced by Courtesy of Messrs. How of Edinburgh.

equal danger of a casual conglomeration of odds and ends carelessly thrown together. The show trod delicately between these two opposites, and achieved an extraordinarily happy effect, which must have given as much pleasure to the organisers as it certainly did to everyone else. How far this was due to the quality of the exhibits in every case, or to the knowledge that the hotel sherry-bar is not far off, is not for me to say: I, personally, am able to enjoy works of art without other stimulants; but no doubt it is sound policy to fortify the failing powers of the legendary tired business man before taking him round. Query: if x number of visitors enter the National Gallery per week under the present dispensation, x plus how many would be stimulated to a passion for great painting if cocktails were available in the entrance-hall? Profits, of course, would go to buying more fine pictures. It's an intriguing speculation, and, indeed, an intriguing vision, that of the Chairman of the Trustees and the Director appearing hand-in-hand before the licensing justices—and not wholly irrelevant to my present subject, which is the wisdom of the dealers who support the Fair in choosing a hall which is not connected in the mind of the public with anything so outlandish as Art.

This is an exceedingly well-run commercial show, and it is notorious that, whereas pernicky fanatics like myself are prepared to suffer almost any discomfort to see a fine thing, most people need a little gentle coaxing, and, above all, like to feel that they are not venturing too far in strange, uncharted country. There must be many individuals who feel a trifle diffident about entering the premises of well-known dealers: at Grosvenor House they can wander about, make comparisons, and yet not feel that they are being unduly inquisitive.

The Fair, which H.R.H. the Duke of Kent arranged to open, is very much larger than last year, and, if it is possible to judge from the numerous exhibits I have already seen, will contain some of the finest things of their kind that are to be found in this country. The critics are always pleased to tilt at the Englishman for his ingrained lack of taste: nevertheless,



4. ONE OF A PAIR OF T'ANG DYNASTY GLAZED POTTERY EWERS: A CHINESE PIECE SHOWING THE INFLUENCE OF GREECE (THROUGH PERSIA), PARTICULARLY IN THE BASIC SHAPE OF THE HANDLE—THOUGH THE DRAGON IS, OF COURSE, A CHINESE EMBELLISHMENT.

Reproduced by Courtesy of Messrs John Sparks.



3. A MOST ATTRACTIVE CHINESE WORK OF ART: A T'ANG DYNASTY HORSE, IN POTTERY, EXHIBITED AT GROSVENOR HOUSE.

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use, and is still something to be treasured at home rather than gaped at in a public gallery. Alternatively, of course, one can argue that a fine piece of silver like the Dolben Cup ought to be permanently in a place where Tom, Dick, and Harry can enjoy it: for rather different reasons, I am certain that someone ought to present Abraham Hondius'

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The more purely domestic fashions of a slightly later period than that of the cup—that of the thirty years between 1703 and 1733—is seen to great advantage in the four delicious pieces of Fig. 1, which I have had specially photographed. The early part of the eighteenth century was a period of quite exceptionally simple taste, much to the liking of the present generation, and these easy forms and practically unadorned surfaces are characteristic examples: they could have taken their place with undiminished dignity in a recent distinguished Paris exhibition, “Formes sans Décor.”

Something of the same grace of form, with the addition of a truly Chinese exuberance, is to be seen in a pair of T'ang Dynasty ewers (Fig. 4). The high arched handle and the spreading lip came to Persia from Greece, and thence to China—but the plain handle of the Aegean Islands becomes a dragon in the course of its journey Eastwards; the belly and foot are decidedly Persian in origin.

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THE ANTIQUE DEALERS' FAIR AND EXHIBITION AT GROSVENOR HOUSE.

(Continued)

Among the less serious works of art, two representations of saintly personages seem to me to have a good deal in common, not least a quite exceptional charm. At first sight there can be no real relationship between a European of about 1500 and a Chinaman of about 1750, yet they



5. A PAIR OF VERY FINE CARVED MAHOGANY CHIPPENDALE ARMCHAIRS DATING FROM ABOUT 1760: FURNITURE REPRESENTATIVE OF THE PUREST ENGLISH EIGHTEENTH-CENTURY TASTE.

Reproduction by Courtesy of Messrs. Stuart and Turner, Ltd.

approach their respective faiths from much the same angle, if the two figures of Figs. 6 and 7 can be brought forward as evidence. There is the same naïveté, the same easy acceptance of legend, the same almost tender feeling for human frailty. The wooden St. Eloi—I suppose it is St. Eloi, though off-hand I cannot remember seeing him as a blacksmith before—has singularly well-defined and expressive features. I only know him as a goldsmith and the treasurer of the pre-Carolingian King Dagobert, who is immortalised in a French nursery rhyme as having put on his trousers back to front—a careless habit for which he was duly rebuked by his treasurer. There are numerous French villages called after this excellent saint and one in particular—a certain insignificant spot in northern France—will be remembered by not a few old soldiers as the scene of a good deal of unpleasant activity in 1915. Whether this pleasant little man is St. Eloi or no, he is, by sheer intrinsic merit, worthy



6. A CHARMING CARVING OF A CHRISTIAN SAINT: A POLYCHROME FIGURE OF ST. ELOI, THE PATRON SAINT OF METAL-WORKERS, WITH ANVIL, HAMMER AND HORSE-SHOE, DATING FROM ABOUT 1500. (20 IN. HIGH.)

St. Eloi, it will be recalled, was a notable goldsmith, as well as a Christian missionary, and treasurer and coiner to King Dagobert, a pre-Carolingian King of France. In this figure the saint's "turban" is coloured mauve on the top, with green spots, and the swappings green with a red diaper pattern. The tunic is red, and the leather apron brown. The horse-shoe is a rare attribute of this saint.

Reproduction by Courtesy of Messrs. S. W. Wolsey.



CHELSEA
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to be compared with the more sophisticated Chinese saint of the pottery group—the famous Buddhist missionary, Yuan Chuang, who is said to have gone to India in A.D. 629 and to have stayed there seventeen years. He was given Herculean tasks to perform, not so much to prove his strength as his holiness. With the help of a sacred monkey, he accomplished every test with ease, and on his return to China was welcomed by various sea-gods, as is shown in this group. He appears with a smile which is at once benign and dignified, and the whole story is modelled in the jolliest manner imaginable.



7. A CHARMING POTTERY GROUP OF A CHINESE HOLY MAN WITH SEA-DEITIES: THE BUDDHIST MISSIONARY YUAN CHUANG, WHO RETURNED FROM PRODIGIOUS LABOURS IN INDIA AND WAS WELCOMED BY SEA-GODS; REPRESENTED IN A POLYCHROME CH'EN LUNG GROUP.

Reproduction by Courtesy of Messrs. John Sparks.

Fine English furniture in this Exhibition is legion, of every type and from every period, from one of the best Elizabethan buffets on the market to-day to such an unusual piece as a small grandfather clock of about 1790, with a circular dial set upon a pillar. Among a great deal of excellent marquetry, the table of Fig. 9 (William and Mary) is remarkable for its elaborate flower pattern, repeated on the drawer-front. The same firm

(M. Harris and Sons) is exhibiting a pair of large candlestands, dating presumably from the 1750's, in their original and untouched condition,



8. AN INTERESTING HEPPLEWHITE SERPENTINE SIDEBOARD ON FLUTED LEGS WITH A CARVED FRIEZE: A MOST DISTINGUISHED PIECE OF FURNITURE DATING FROM ABOUT 1785 (5 FT. 6½ IN. LONG; 3 FT. HIGH).

Reproduction by Courtesy of Messrs. Stair and Andrew, Ltd.

from the collection of Earl Howe. These are outstanding examples of mahogany workmanship. They well repay a careful study, for their decoration is at once elaborate and restrained: we are inclined to-day to dismiss the Chippendale mahogany tradition as taking more pains over non-essentials than over those basic qualities of easy rhythms and good proportions which are the real foundation of all applied art that is worth while. These candlestands provide an eloquent corrective to a too-hasty survey of the fashions of the mid-eighteenth century in England, for those fashions were by no means always extravagant experiments in outlandish modes.

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(Continued overleaf.)

ANTIQUE DEALERS' FAIR AND EXHIBITION

STAND No. 80

(West end of Gallery)



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It so happens that at the moment of writing I have only seen one of the tapestry exhibits, but this is something to which, as far as this country is concerned, it is possible to apply that overworked word, "unique." I am open to correction, but I don't think there is a second Gothic mille-fleurs tapestry



9. AN OUTSTANDING EXAMPLE OF MARQUETRY IN THE ANTIQUE DEALERS' FAIR: A BEAUTIFUL LITTLE WILLIAM AND MARY TABLE, OF WALNUT WOOD INLAID WITH INTRICATE FLOWER PATTERNS. (2 FT. 9 IN. WIDE.)

Reproduction by Courtesy of M. Harris and Sons.

in gold thread on this side of the Channel. The one I have in mind is adorned with the emblems of the Passion, comes originally from a well-known Spanish collection, and bears the arms of Ferdinand and Isabella. It was recently not the least important of the pieces on view at an exhibition arranged at the present Gobelin's factory, and is in perfect condition. It will be found on the stand of the Kent Gallery.

Stoner and Evans are showing two Worcester vases and covers which have an unusual historic interest (Fig. 11). They are painted with scenes of the Battle of the Nile and the Battle of Trafalgar, and were presented to the second Lord Nelson in memory of the dead Admiral by the Spottiswoode family—these, of course, in addition to a wide range of English pottery and porcelain. The firm of Frank Partridge throws its net very wide, and will be exhibiting needle-

work, both English and French furniture, and both Chinese and English ceramics. Among the simpler—or, rather, the less luxurious—pieces I noticed especially a small mahogany gate-leg table with an adjustable reading-slope and supports for candles, the mulberry-wood bureau which served to illustrate a discussion about unusual materials used for English furniture, and a very graceful mahogany Hepplewhite type of sideboard.

It is perhaps worth pointing out that whereas the eye is normally attracted by the finer objects, the Fair is deliberately designed to cater also for the ordinary person who does not happen to be looking for exceptional pieces which can be legitimately classified as rare works of art, but who likes to spend an occasional few pounds upon odds and ends from the past. It is as easy to spend a fiver as ten thousand pounds within the limits of the exhibition. Indeed, many of the bigger dealers—especially the silversmiths—are rather emphasising the fact that their stocks consist not only of rare early cups, but of



10. ONE OF THE NUMEROUS PICTURES TO BE SEEN AT THE ANTIQUE DEALERS' FAIR: A HOPPNER PORTRAIT OF MISS REVELEY, PAINTED BETWEEN 1805 AND 1810.

Reproduction by Courtesy of Messrs. J. Leger and Son.

charming little paste buckles and such-like modest but undeniably attractive pieces.

The Fair last year was a success, both in the number of visitors and in the actual amount of business done. Its greatly enlarged scope on this occasion—the whole of the gallery will be occupied by stands—should add



11. WORCESTER OF UNUSUAL HISTORICAL INTEREST: THE PAIR OF VASES PRESENTED TO THE SECOND LORD NELSON BY THE SPOTTISWOODE FAMILY; PAINTED WITH SCENES OF THE BATTLES OF THE NILE AND OF TRAFALGAR.

Reproduction by Courtesy of Messrs. Stoner and Evans.

much to its interest. The more exhibitors and the more varied their stocks, the more visitors and the more sales: that, at any rate, is the theory, and I hope it proves sound, for the trade as a whole has certainly gone out of its way, and risked a very large sum of money, to provide the public with a magnificent exhibition in the most cheerful and agreeable surroundings it is possible to imagine. The obvious importance of the regulation by which nothing can be offered for sale unless it has undergone the scrutiny of the various vetting committees deserves emphasising a second time. The public is well aware of the fact that the business of art dealing attracts many men who are honestly personified—and not a few jackals. The trade pays both itself and its clients the best of compliments when it takes efficient and drastic steps of this character.

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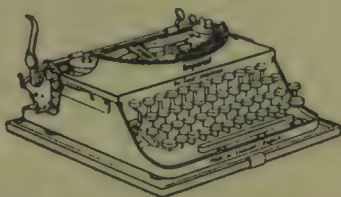
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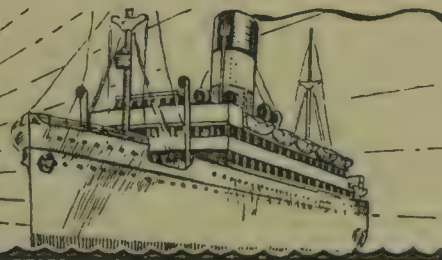
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

A CAR which has "caught on" (to use a slang expression) with the motoring public for the past two years is the Vauxhall "Light Six," of which the factory declare that, since its introduction in June 1933, over 40,000 have been made and sold. That would seem to be a good tribute to its qualities as a serviceable motor-carriage; for the public would not buy cars which constantly gave trouble. Fortunately, too, for Vauxhall Motors, Ltd., such adjustments and breakdowns as did take place happened early in the first year of its appearance; and all motorists are quite willing to forgive a car's "teething troubles." So, to-day, I can say without fear of contradiction that the "Light Six" Vauxhalls, costing £225 for the saloon de luxe and £245 for the coupé, are the most popular

cars at these prices. It is likely that they will continue to be so for the coming year. Readers may remember that the front wheels of this model are independently sprung, using coil springs in place of leaf pattern; and this gives great comfort in riding on a car with a comparatively short wheel-base. A purchaser has the choice of either a 12-h.p. or a 14-h.p. rated engine without extra fee, both engines having six cylinders and overhead valves. The success of this model has led to its being retained in the new programme for the 1936 season, recently announced by the makers, without alterations in details or price.

Vauxhall Motors, Ltd., have concentrated on improving the "Big Six" model. I have not seen it, but

I am informed that external and internal changes have been made with a view to enhancing the appearance without big alterations in specifications or price. In other words, you can have a better car without quality being cheapened or its price increased. I suppose outside appearance counts most with the modern English motorist, judging from the sort of remarks you hear him making abroad.

"Goodness me," exclaims the tourist in the French provinces, "look at that man driving a £900 chassis with a home-made body fitted on it!"

"And all his family with him!" adds his friend. They do not understand that this Frenchman spent all the money he could on the mechanical side and put up with any old egg-box body made by himself or a neighbour.



THE LATEST TYPE OF ALVIS IN AN OLD-WORLD SETTING: A "CRESTED EAGLE" PHOTOGRAPHED AT STRATFORD-ON-AVON.



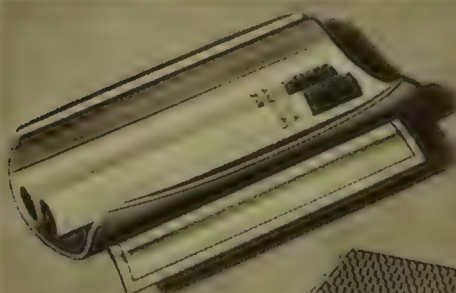
A FAMOUS AIRMAN WITH HIS NEW CAR: CAPT. T. CAMPBELL BLACK IN THE DRIVERS' SEAT OF A CANADIAN CHEVROLET; WITH MR. ENGLISH, OF PASS AND JOYCE, LTD.

Capt. T. Campbell Black left Hatfield on September 21 in an attempt to make a record flight to the Cape of Good Hope. Much anxiety was felt for him at one time, but he and his co-pilot made their way safely to Kabushia Radio Station (north of Khartoum) with the news that their aeroplane had crashed.

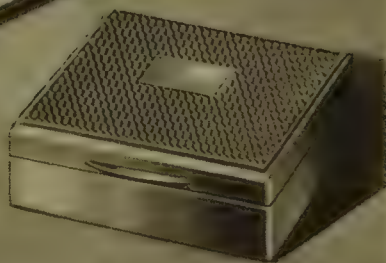
Performance, not appearance, is his chief demand from a car.

To return, however, to the "Big Six" Vauxhall. The appearance has been improved by adopting a cellulosed radiator shell (or stone-guard) with a neat grille, by the use of decorative bonnet louvres, and by painting the wings to match the colour of the body. The tapering flutes, which have been an easily recognised and characteristic Vauxhall feature for the past thirty years, have been chromium-plated, in pleasing contrast with the surrounding coloured surfaces. A new and neat mascot on the radiator tank is also given. As for the interior, improved seating comfort has been given in a new type of specially-designed front seat. A colleague of mine who has driven one of the new "Big Six" Vauxhalls tells me that, from personal experience, he can vouch for better comfort. Instead of the usual nest of springs working in compression, the padded seat cushion is supported by a series of tension springs, with the result that however severe a jolt may be received from the road, the occupant cannot come down against a solid resistance. Similar springs support the squab.

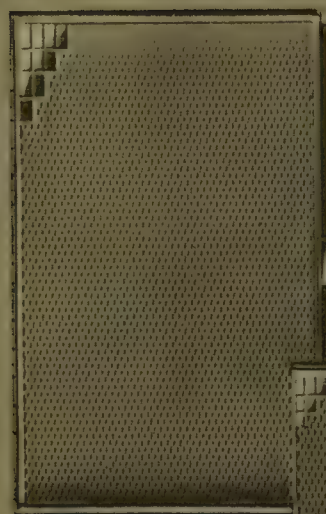
[Continued on page 534.]



Sterling Silver Cigarette Tray 16/6



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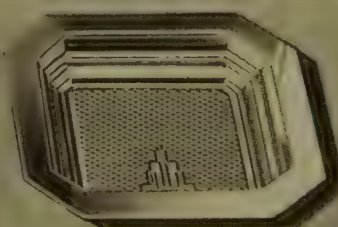
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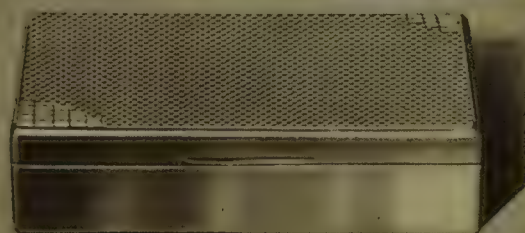
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FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

SHOULD INVESTORS BE PACIFISTS?

AT first sight, it would seem that the answer to this question should be: It depends on the kind of securities that the investor holds. One can think of plenty of enterprises

to which war is at least a temporary godsend; and the huge profits earned during the last war by all the providers of war material, such as engineering, iron and steel, shipbuilding, and all the producers of metals and other products needed for equipping, feeding, and conveying armies and navies, are still fresh enough in our minds to make us think that war brings gain to those who furnish its apparatus, especially when war is financed as extravagantly as the last one.

Nevertheless, memories of the after-war reaction are at least equally eloquent on the other side; and the tax-gatherer is always with us, to remind us that our last war multiplied the national debt by more than ten, and that this is one of the reasons why we are now paying an income tax of 4s. 6d. in the pound, as compared with 1s. 2d., which we regarded as a monstrous burden, in 1913, to say nothing of enormously increased super-tax and estate duties. How many of those who made gains out of the war have been able to get away with them and keep them? Some few, most of us know; but the majority, it is fairly safe to bet, lost more before the after-war mess had been cleaned up than they had made while the sunlight of destruction was shining.

Moreover, the world is just beginning to wake up to the fact that we need not go back to the after-war reaction to show that war is not, except in very rare cases, a paying proposition; because our present distresses are so clearly traceable to the bad temper and consequent loss of confidence that were engendered by the war, and have been growing lustily ever since, that there is no need to look beyond them for the reason why we are all not much better off.

By a curious paradox, it was Mr. De Valera who, in speaking lately at Geneva, told the assembled nations that the world's present difficulties are due to causes that are moral, rather than political, juristic, or economic. The rule of violence, that was necessary during the war, has been put upon a pedestal and worshipped by a majority of the inhabitants in a large number of countries that used to be civilised, and by a minority, varying in size and influence, in many others. And so confidence, that tender plant without which the average business man cannot be busy, has withered and ceased to bear fruit; and it is on the state of mind of the average business man that the activity of trade and the rate of expansion and the growth of profits depend.

Now the average business man always contains at least two personalities. When one of them is uppermost, as he talks politics in his smoking-carriage or over the walnuts and wine at the head of his table, he is generally strongly nationalistic in sentiment and prepared to go to war with anybody on any ground that can be supposed to be remotely connected with the maintenance of the national honour. And quite right too, say all of us. But when engaged in his business affairs, the average citizen ceases to be *homo politicus* and becomes *homo economicus*. As such, he regards war as a tiresome nuisance, which has to be endured if the cause of his country requires it; but which upsets the even course of markets, makes it necessary to cancel contracts and default on obligations, and generally destroys all the conditions that make for progress and prosperity. As business man, he wants to deal with as many people as possible in as many countries as possible, as long as he can see his way to making profits by so doing.

To him, as to Ancient Pistol, the world's his oyster, but he wants to open it, not with his sword, but with his eye for business openings. War, as he well knows, shuts up markets and, after a feverish period of demand for certain kinds of articles, leaves behind it a trail of ruin and destruction, to say nothing of the wiping out of whole populations, which science is preparing as the result of human ingenuity, to be displayed in the next one, if it comes on a large enough scale.

All this is more or less commonly acknowledged ever since Sir Norman Angell wrote "The Great Illusion." Recognition that war did not pay did not prevent the last one, because it was also recognised that we often do many things that do not pay; either because we like them, such as falling in love, or because we cannot help it, such as defending the national honour. But what is less generally noticed is the fact noted by Mr. De Valera, that it is,

by a catastrophic slump, and all the time shutting out other people's goods and sucking in the gold that was then essential to financial stability.

Another aftermath of the war was the rise of Hitlerism in Germany, and the consequent political ferment all over the Continent of Europe, and of Fascism in Italy, with the Abyssinian problem, which has been timed to upset confidence, and the stock markets which reflect it, just when it seemed that recovery was fairly on the way in a large number of important countries, notably in our own and in the sterling area in South America and in the United States. In all of these, confidence had been more or less restored—here, by the rise to power of a Government that business men believed to be sound; in the sterling area by its connection with us; in South America by its remoteness

from the scene of political disturbance; and in the United States by the Supreme Court decision which had reassured business men by showing them that there were limits to the powers of the New Deal and its authors and supporters.

Into this atmosphere of recovery and growing confidence the apostles of violence have come, brandishing their weapons and shouting their war-cries; and, though no one believes that they will be allowed to let loose the dogs of war all over the place, they have already done enough to give an ugly set-back to the movement of markets, at the beginning of what promised to be an autumn marked by expanding activity and growing prosperity for industry and for all who are interested in it.

The question, then, that faces all who are trying to earn an honest living by supplying the goods and services that their neighbours need is: Can we afford to allow this threat of violence to be a constant menace to business? The wars of last century, after the Napoleonic nuisance had been disposed of, brought comparatively little disturbance with them. They were mostly short and remote and confined to a small area, and the countries that were hardest hit by them recovered from them with astonishing ease and celerity. Moreover, those wars were conducted in a more or less gentlemanly manner, and with as little disturbance as possible to the course of trade and civilian property. Some of us can still remember the prestige that Russian bonds enjoyed among investors some fifty years ago because their interest had been regularly paid during the Crimean War. Contrast this behaviour with that of the warring Powers twenty years ago, when any business and all payments that could remotely benefit the private citizens of an enemy country were strictly forbidden and made impossible by a rigid censorship of correspondence.

It is commonly asserted by critics of capitalism that all capitalists are blood-thirsty folk, who welcome war because it puts profits into their pockets. Even Professor

Laski has told us, in "The Intelligent Man's Way to Prevent War," that the relationship between capitalism and war is "inescapable." Fortunately, he was answered in another chapter of the same book by Sir Norman Angell, who pointed out that the present social order had been profoundly shaken by the war, and that the next war would be worse: "If," he added, "the 'masters' are deliberately promoting it, it is because they have deliberately decided upon suicide."

It seems, then, to depend on what you mean by a Pacifist. If it means a man who will sit down under any insult to his country, the answer is "No." But it is very much "Yes" if what we mean is one who will do his utmost to put an end to war as a method of settling disputes.



ROYAL MARINES MARCHING THROUGH THE CITY WITH BAYONETS FIXED, COLOURS FLYING, AND BAND PLAYING—AN ANCIENT PRIVILEGE NOT EXERCISED FOR OVER 200 YEARS: THE COLUMN PASSING THE MANSION HOUSE, WHERE THE LORD MAYOR TOOK THE SALUTE.

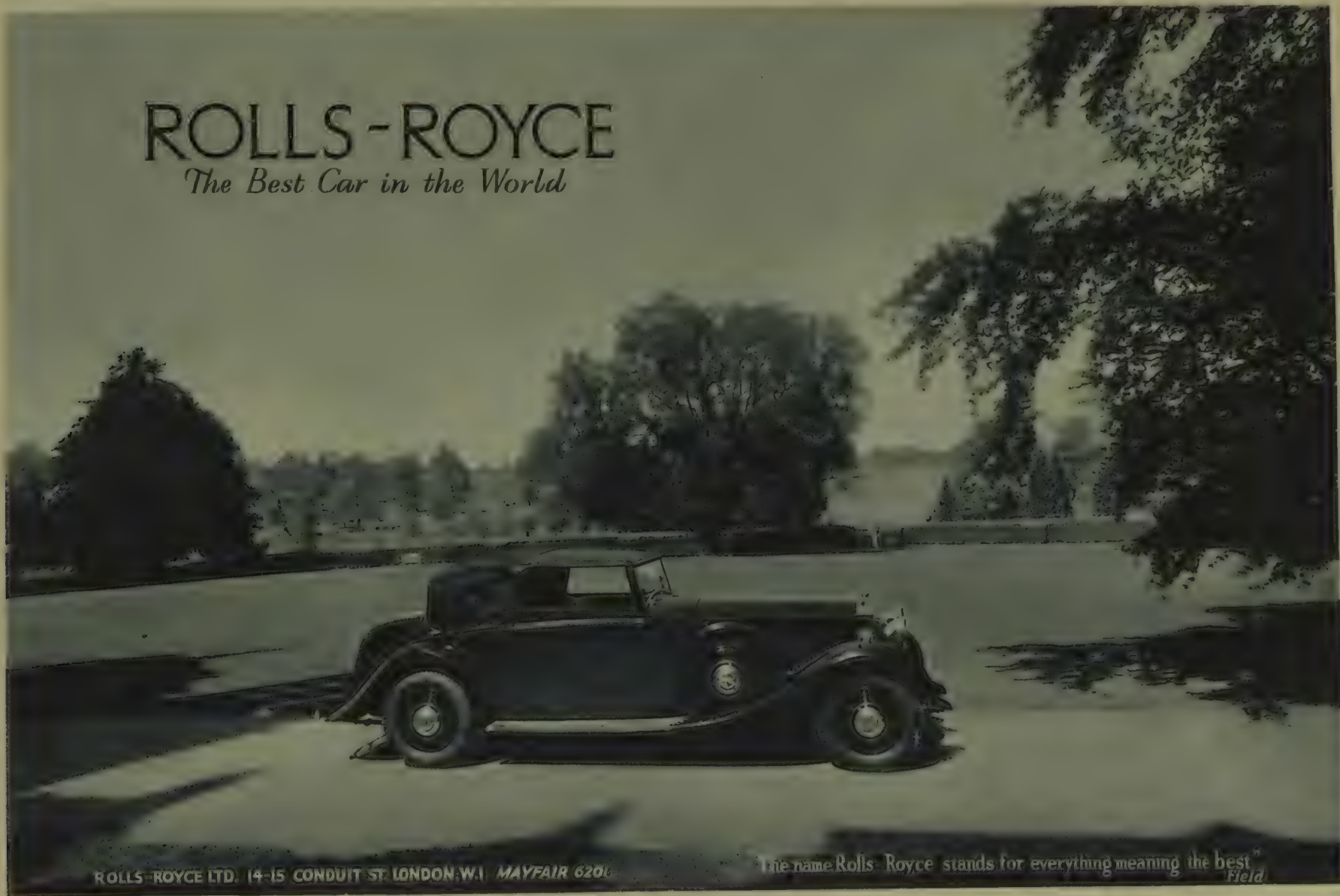
On leaving London, on September 19, after their visit to take guard duty at the Royal Palaces, the Royal Marines Battalion exercised (for the first time for over 200 years) their ancient privilege of marching through the City with bayonets fixed, colours flying, and band playing. As they passed the Mansion House, where the Lord Mayor took the salute from the balcony, the band played "A Life on the Ocean Wave." The above-mentioned privilege, which is shared by several other regiments, originated in seventeenth-century Royal Warrants for raising recruits within the City walls by "the beat of the drum."

under modern conditions, the after-results of war that are most deadly, if they are allowed, as they have been allowed lately, to poison the wells of human prosperity for nearly twenty years.

Chief among these after-results we may note the sudden rise of America to the position of financial leadership, a task for which her inhabitants, unsuited by temperament, had received none of the necessary training which would have been given by a gradual rise to it. Under the influence of the hysteria caused by this sudden jump, they committed every absurdity that was to be expected, lending with reckless freedom to any borrowers whom they could induce to borrow, and then suddenly turning round and cutting down credits, staging a blazing boom, followed

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NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

MONTECATINI—ITALY'S CHARMING TUSCAN SPA.

ITALY is very fortunate in possessing a number of Spas with waters suitable for the cure of a variety of complaints. There are Acqui, Abano and Agnano, Bagni della Porretta and Bagni di Chianciano, Fiuggi, Roncegno, St. Vincent, San Pellegrino, Salsomaggiore, with its luxurious hydro, the Lorenzo Berziera, and several others; but one of the most popular with visitors from this country is undoubtedly Montecatini, so charmingly situated amid the vine and olive-clad hills of Tuscany, with a wealth of woodland about it, and near to the noble city of Florence.

Montecatini takes its name from the family of Montecatini, which figured in Florentine history in the Middle Ages and took part in the fierce struggles between Guelphs and Ghibellines of those times. It was a physician member of the family, one Ugolino da Montecatini, born in the year 1348, who first made known the curative properties of the waters of the springs of Montecatini. Amongst others who wrote of them was Michele Savanarola, father of the famous Dominican friar. But it was not until over four hundred years later, in 1784, that the springs were properly utilised for the public benefit, when they gained the patronage of the Grand Duke of Tuscany, Leopold I. The actual development of Montecatini as Italy's largest spa, and one of the most modern in Europe, however, dates from within the last ten years, and the number of visitors to it annually has increased from 20,000, twenty years back, to 200,000 at the present time.

The Montecatini of to-day is one of the most luxurious thermal establishments—the Tettuccio, the Torretta Rinfresco, the Tamerici, the Regina, the Terme Leopoldine, and the Excelsior, standing amidst park-like grounds, surrounded with luxuriant vegetation, and with charming walks near at hand in all directions. The waters are saline—sodium chloride and sulphate, with

varying degrees of salts, and at temperatures ranging from 64 degrees to 91 degrees, being classed as strong, medium, and weak; and, the waters of the Tettuccio spring are strongly radio-active. All varieties of baths are available, and the most up-to-date methods of treatment, and there is every convenience for taking the waters—which are bottled, and exported in large quantities—in a manner most agreeable.

The town of Montecatini, modern in style, with well-organised public services, wide avenues, and fine parks and gardens, is an attractive one for the visitor, who has the choice of some hundred and fifty hotels,



MONTECATINI, THE CHARMING TUSCAN SPA: A GENERAL VIEW OF THE ESTABLISHMENT, TAKEN FROM THE AIR; SHOWING ITS DELIGHTFUL SITUATION.
Photograph by "L'Icaro," Milan.



ONE OF THE SEVERAL LUXURIOUS THERMAL ESTABLISHMENTS AT MONTECATINI, IN TUSCANY: THE TAMERICI.
Photograph by Enit, London.

ranging from *de luxe* downwards. Apart from the orchestral concerts given in the Tettuccio,

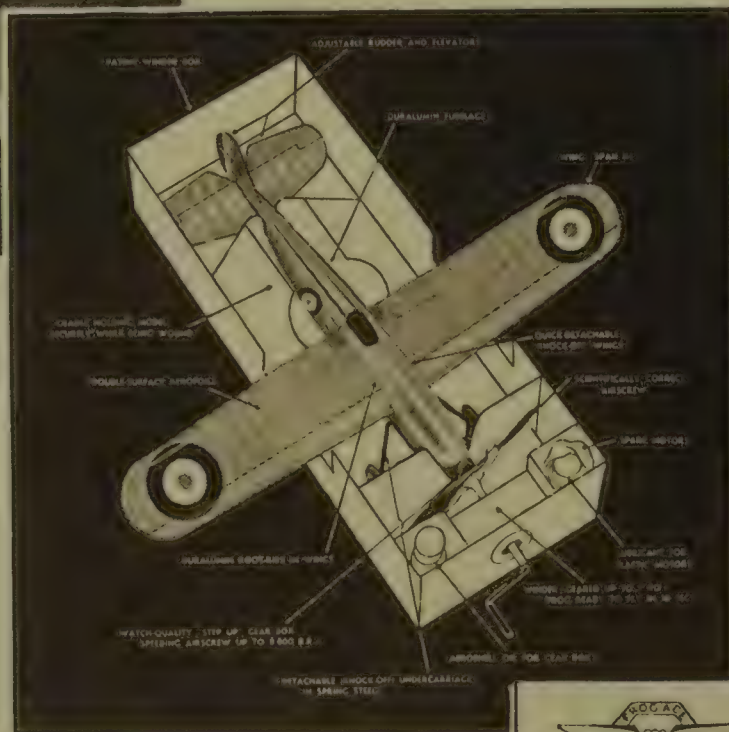
Torretta, and Tamerici establishments, and at the Kursaal—a fashionable rendezvous, with fine shops, a theatre and café—there are opera and theatrical performances during the season, and sport attractions include tennis and racing. As a centre for interesting excursions, Montecatini is admirably situated. Montecatini Alto, with a splendid panoramic view of the Apennines, the Lake of Fucecchio, the castle-crowned hills of Monte Albano and Cerbaie, and the distant mountains backing Siena and Lucca, can be reached by funicular railway in ten minutes; and within easy reach are Florence, Pistoia, Arezzo, Siena, Lucca, and Pisa. Montecatini has good motor roads leading to it, and is on the Pisa-Lucca-Pistoia-Florence line, and is therefore directly linked with all the lines which run from Pisa to Genoa, Milan and Turin, and the western frontier. During the season, which extends to Nov. 30, the climate in the autumn being very agreeable, the *de luxe* train from Paris to Rome includes a coach for Montecatini-Florence, which adds greatly to Montecatini's accessibility.



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By C. AMBLER

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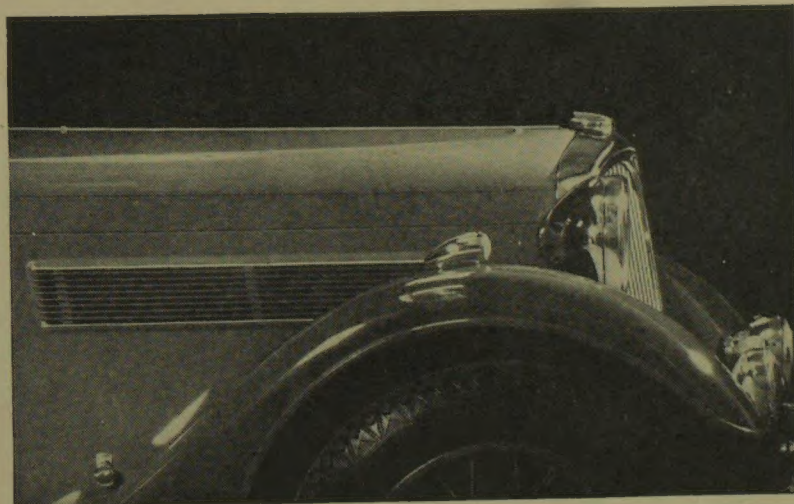
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THE CHRONICLE OF THE CAR.

(Continued from page 528.)

Visitors to Olympia will see the new "Big Six" Vauxhalls (which offer a choice of 20-h.p. and 27-h.p. engines), and should note the neat method of enclosing the sparking-plugs on the off side of the cylinder-head in a metal cover. The latter can be removed by unscrewing three nuts. The oil which drains from the pressure-fed overhead-valve gear back to the sump passes through passages separated from the sparking-plugs, so that there is no risk of fouling the insulation. As in last year's 20-27-h.p. Vauxhall cars, the starter-motor is coupled to the accelerator. Some alterations have been made in the Zenith down-draught carburettor system and in the automatic control of the advancing and retarding of the ignition by means of a vacuum and by a governor. The result is better acceleration and more engine flexibility at low speeds. A practical feature are the special attachments for easy jacking. A fairly large space for luggage is provided within the tail, the spare wheel being mounted in the near-side wing. The lid of the luggage-compartment forms a strong carrier for more suit-cases, and straps are provided for securing them. A reversing light, besides the official tail-lamp, is fitted and a wide variety of coachwork designs is available on this chassis. On the standard (short) wheelbase of 9 ft. 3 in. there is a Wingham drop-head cabriolet costing £395, while the saloon is listed at £325, both moderate prices. With its 27-h.p. engine, the Regent (long) Vauxhall chassis of 10 ft. 10 in. provides for limousines at £550 that are very imposing carriages.

At the present time the Royal Albert Hall is preparing to receive the marvellous variety of Ford exhibits from Dagenham. I am told that some 80,000 sightseers have visited that factory this year to inspect its wonders in mechanical devices and remarkable machines. Some of the plant will be transferred to the Royal Albert Hall during the exhibition, so visitors to it will see, in a short space of time, how Ford cars are made. The machines will be in motion, with men from the factory to explain their work. Visitors can also inspect a tremendous

range of Ford products, from castings to agricultural tractors, from municipal motor dust-carts to lordly limousines. Dagenham itself is such a vast organisation that one ought to take a portion of the plant at one time and not try to see it all at once. That is why the Ford exhibition at the Albert Hall is so useful. You see the things you want to see and tramp less miles. Many Ford agents sell a coachbuilt body of their own for Ford chassis, as well as the standard manufactured article. In fact, all the principal Ford distributors (wholesalers as well as retailers) have stands at this Show, so you see a very fine and varied lot of Ford cars on all types of chassis, as well as examples of the more expensive Lincoln carriages, ranging from £120 to £1600. There are also the commercial Fords, and the tractors, both for road and farm use. We owe some gratitude to the Ford Company for building tractors in Great Britain. They add materially to our export of motors to other lands.

"NINA," AT THE CRITERION THEATRE.

FRAÜLEIN LUCIE MANNHEIM gives an excellent performance in the dual rôle of a film star and her "double," and the novelty may win this comedy a success it might not otherwise have attained. For a film star, Nina Gallas is a very untemperamental young woman, devoted to her stolid, middle-aged husband, desiring nothing more exciting than a day in the country, and so taciturn that for the first ten minutes of the play she communicated with her secretary by means of nods. When she disappeared, and a few minutes afterwards a flamboyant blonde bounced on to the stage, vociferously bewailing her lot as a film star's "double," very few of the first-night audience recognised her as one and the same person. It was a brilliant piece of impersonation, for the whole point was that Trude Melitz, the double, had been picked from some hundreds of applicants because of her likeness to the star. To make her appear so like yet so different was a *tour de force*. The play itself is nothing but a workmanlike, if uninspired, vehicle for the star.

Nina, to please her husband, decides to throw up her film career and retire to the country. To obtain her "release" she persuades her director that he is such a genius he could easily pass off the "double" as herself. The rapidity with which the double acquires a temperament on her elevation to stardom provides an amusing climax to the second act. The third act shows the married couple in their country house. Nina is more than content; it is her husband who misses the excitement of being a star's husband. Trude, making a very unlikely "personal appearance" at the pre-view of her film at a Southampton cinema, visits them to display the glamorous enchantment she has acquired. Just that. Nothing more happens. Apart from Fräulein Mannheim's performance, this play provides but moderate entertainment. This despite the fact that it is extremely well acted by Miss Joyce Bland, Mr. Cecil Parker, and Mr. Hugh Miller.

In our issue of September 7, under a photograph of Mr. F. W. Rickett, the financier who obtained an oil concession in Abyssinia, we gave currency to a report that he was Master of the Garth Hunt. This statement, of course, was erroneous, as Mr. Rickett is actually Master of the Craven Hunt. We much regret that we should have repeated incorrect information.

It is now generally known that the number of visitors to the Brussels Exhibition, since its opening in the spring, has considerably exceeded the expectation of the organisers. This remains true in spite of the tragedy which recently afflicted the Belgian Royal Family and plunged the whole nation in mourning. With the courage that is characteristic of the Belgians, it has been decided to carry through the full programme of the Exhibition, and not to abandon any of its attractions or features of popular interest, during the full length of time that the Exhibition will remain open—that is, until the beginning of November. Meanwhile, it is satisfactory to note that the popularity of the Exhibition remains undiminished, and that it is now drawing as large crowds as ever.



No 2

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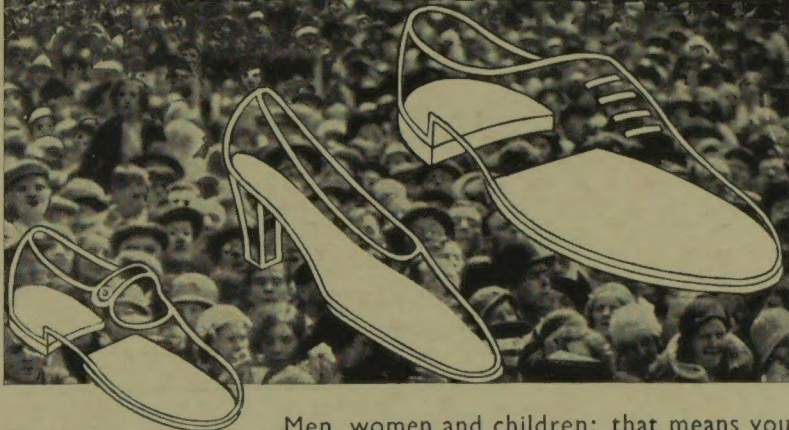
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